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MODERN MUSIC AND MUSICIANS

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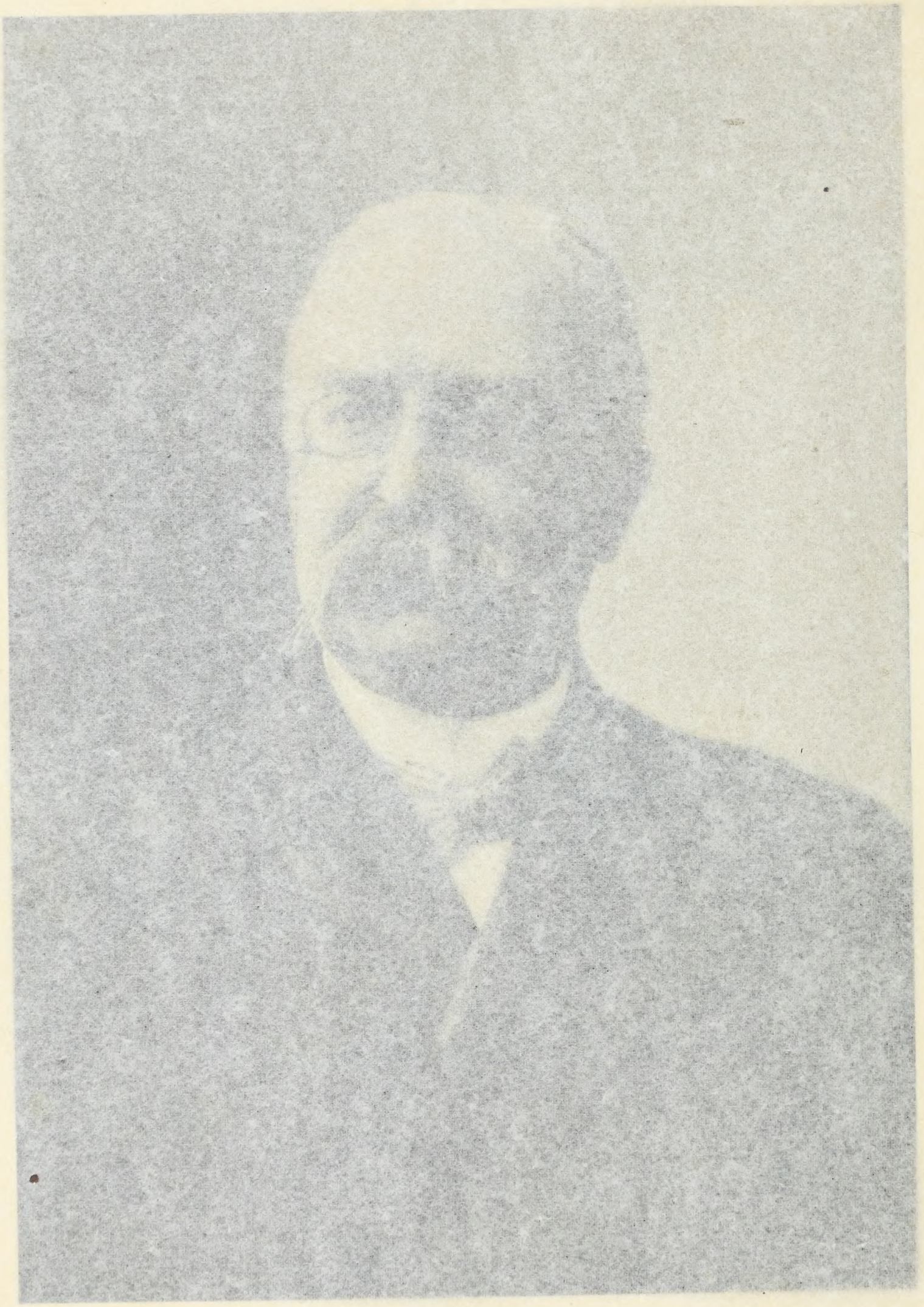
VOLUME I

COMPOSITIONS FOR PIANO

THE UNIVERSITY SOCIETY INC.
NEW YORK



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THE UNIVERSITY SOCIETY INC.
NEW YORK

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PREFACE

IN publishing a revised edition of MODERN MUSIC AND MUSICIANS I have endeavored as far as possible to reflect the changes which are so continuous in our Art. Music changes far more than Painting or Poetry, and not only are there constantly new developments in its construction, but there is a wider latitude in taste than there is in other Arts. In such a collection therefore, even while keeping to that which is best and most representative in composition, there must be included some works about which there are varying opinions. The English, for example, place Mendelssohn much higher than he is ranked by the French or Germans. Debussy, Richard Strauss, and other moderns have both devoted adherents and energetic opponents. I believe that this collection will mirror all the chief musical influences of the present, while it contains a large number of compositions which have crystallized into representative Classical Music. These volumes are therefore an epitome of piano music in the first half of the twentieth century.

It is imperative, in this day of musical advance, that the pianist's education should not be bounded by the keyboard. The lives of the masters, the birth and growth of different musical schools, the management of the orchestra in compositions that one hears frequently, the comprehension of the plan or form of the compositions which one executes, all these things are necessary to the fullest enjoyment and appreciation of Music. It has been my aim to gather as many as possible of these topics into a single work, properly classified and accessible for constant reference.

NEW ENGLAND CONSERVATORY OF MUSIC,
BOSTON, MASS.

PUBLISHERS' FOREWORD

THERE is no lack of evidence pointing to a tremendous growth of musical culture in the United States during recent years, and this increased interest is reflected in a more serious attitude toward music study as an educational factor. The granting of school credits for music study in institutions of higher learning, and even in the graded schools for work pursued under outside teachers, as inaugurated by departments of education in several states, has given added impetus to an already marked tendency toward an entire revaluation of the literature of music on the part of the greater public, with a proportionately enhanced appreciation for its more serious phases.

During several years MODERN MUSIC AND MUSICIANS has played no small part by way of assisting in this development, and it has seemed that a further thorough revision of so highly successful a work, in keeping with the growing discrimination in matters of musical taste, would be a worthy tribute to American musical achievement and at the same time would open up a still broader field of usefulness and service.

That every musical home be in possession of an adequate nucleus for a musical library, one that will at a glance open up to the vision of the musical devotee of whatever degree of proficiency, a comprehensive view of the best of the available literature, is a condition which is admittedly desirable. That a compilation which aspires to this high position must be the result of the careful sifting of the musical accumulation of the centuries, is equally obvious.

This has been the particular endeavor of the editors and of their associates in the preparation of this revised edition of MODERN MUSIC AND MUSICIANS. Still further to verify the correctness of their judgment, there was projected a carefully selected list which should represent The World's One Hundred Greatest Compositions for the piano, as prepared by a committee of eminent musical specialists. Contained in this collection, then, is every one of the compositions which found a place on the final list of one hundred, as selected by this committee, and in addition there are included in the compilation a large number of those pieces which, although mentioned on lists submitted by several members of the committee, yet lacked by a narrow margin sufficient "votes" to entitle them to a place among the immortal one hundred.

In this new revision are also a considerable number of works which were contained in the Century Library of Music, a collection of many of the masterpieces for the piano which in years past have appeared on the programs of the great piano virtuoso, I. J. Paderewski. The fortunate acquirement of title to that extensive work made it possible to present these selections in Mr. Paderewski's authorized versions, printed from the identical plates which were used in his own compilation.

All of the various selections which have been added in this revision have been carefully fingered, phrased and pedaled by competent authorities, and according to the requirements of modern methods of pedagogy, resulting in editions which should inspire the respect of the exacting teacher as well as of the casual pianist.

Every school of composition is adequately represented, from the contrapuntal age of Bach and his contemporaries to the ultra-modern writers of the present day, and this comprehensiveness as to schools and nationalistic tendencies embraces practically every country from that of

the Norwegian Grieg, the Bohemian Dvořák, the Slavic Tschaikowsky, to the Spanish Albeniz, the Cuban Cervantes, and the Belgian César Franck, not forgetting our own Americans of both yesteryear and today.

There is also considered every grade of technical advancement from the beginning steps in elementary music study through the salon, recreative and intermediate study piece of moderate difficulty, to some of the giant classic masterpieces which are the heritage of all ages and all peoples, both in the present and for generations to come.

It would hardly be possible for any private collector to bring to bear in the selection of his library a degree of authoritative judgment proportionate to that which entered into the preparation of this ideally balanced epitome of the world's music literature. That it could with impunity be materially added to, goes without saying; but to further compress it without undue sacrifice of invaluable material is well nigh impossible.

To emphasize the appropriateness of the title, Modern Music and Musicians, as applied to a work which contains examples taken from the masters of all epochs, let it be remembered that although more than two centuries have passed over the grave of the modest cantor of Leipsic, his immortal masterpieces of counterpoint are today as modern as the most modern of our contemporaries. To take Bach out of the modern literature and out of the equipment of the modern musician, would be to leave a void which nothing else could fill. By way of justification of the title, then, if any such be needed, let it be reiterated that an adequate equipment for the modern musician entails at least a speaking acquaintance with every one of the works contained within this compilation, and that this necessity is in itself the reason for the inclusion of each of the works selected by the editorial board.

History records many careers of meteoric brilliancy which are now but a memory, as also volcanoes which are now extinct; but influences which today are as vital as at any previous epoch need no historian to vouchsafe their modernity, any more than does Vesuvius—one of the great romances of history, but still pursuing a very persistent and potent existence in this the twentieth century.

Convenient indexes, both by title and composer, separate indexes of the Hundred Best pieces, of the study material contained in the beginning of the sixth volume, and a graded index by which the entire resources of the work may be marshaled into one complete study course —all weld the compilation into one composite work, thus achieving a degree of convenience, utility and accessibility such as could be arrived at only with difficulty through any process of gradual collecting.

The hope that this compilation will in a measure demonstrate its right to acceptance as a standard of attainment, and that its field of influence will extend to every musical home within the confines of our United States, is the desire which prompts its presentation in this new and greatly enlarged form, in keeping with the original name and aim of Modern Music and Musicians.

The Publishers.

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BERCEUSE

LULLABY

Edited by
Charles Dennée

ALEX. ILYNSKY
Op. 13, No 7

Poco andante

p

espressivo

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poco rall.

dim.

a tempo

p

una corda

dim. e rit.

pp

PRELUDE

A. SCRIABINE
Op. 11, № 13

Lento(♩=76)

p

pp

cresc.

f

rit.

a tempo

pp

rit.

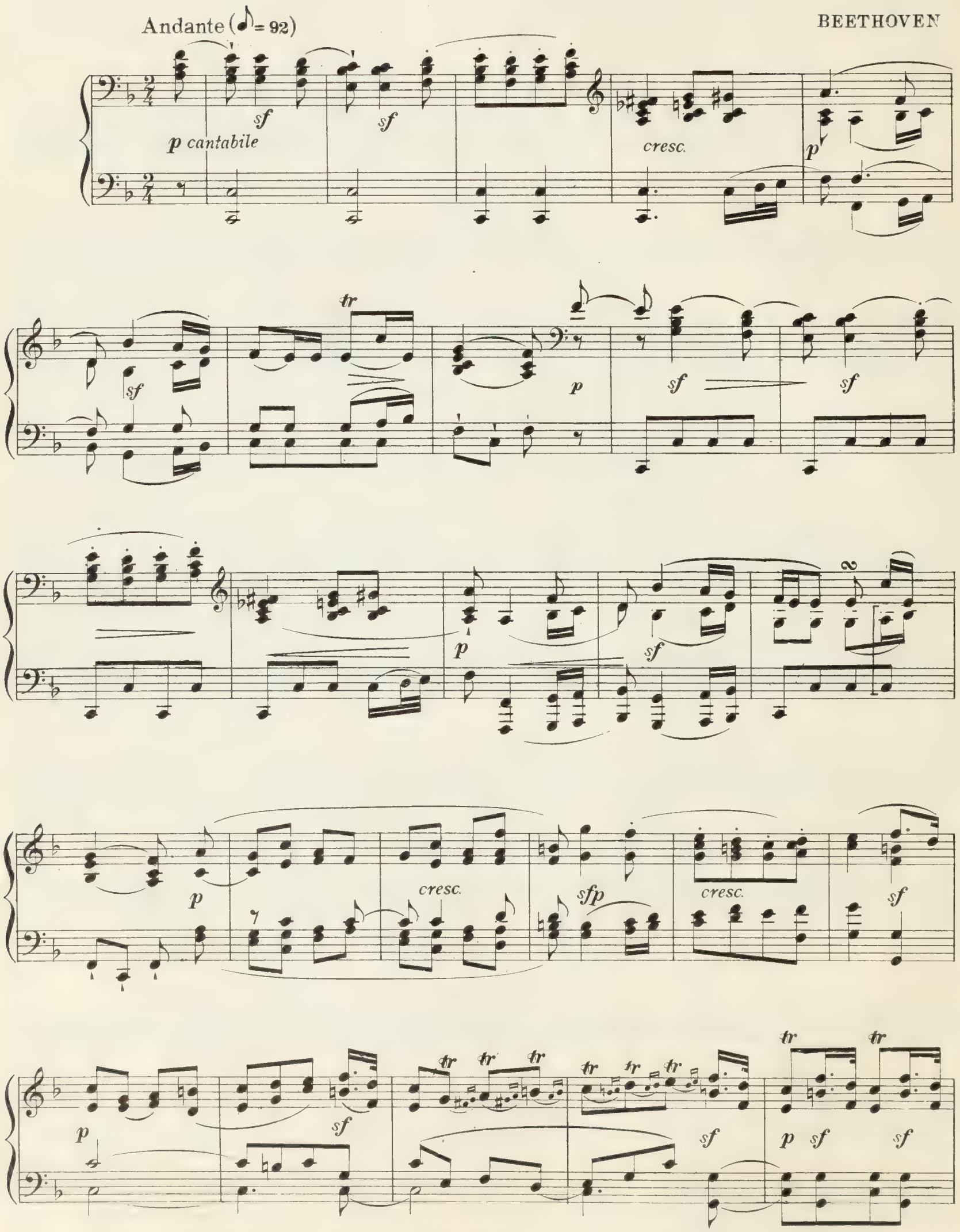
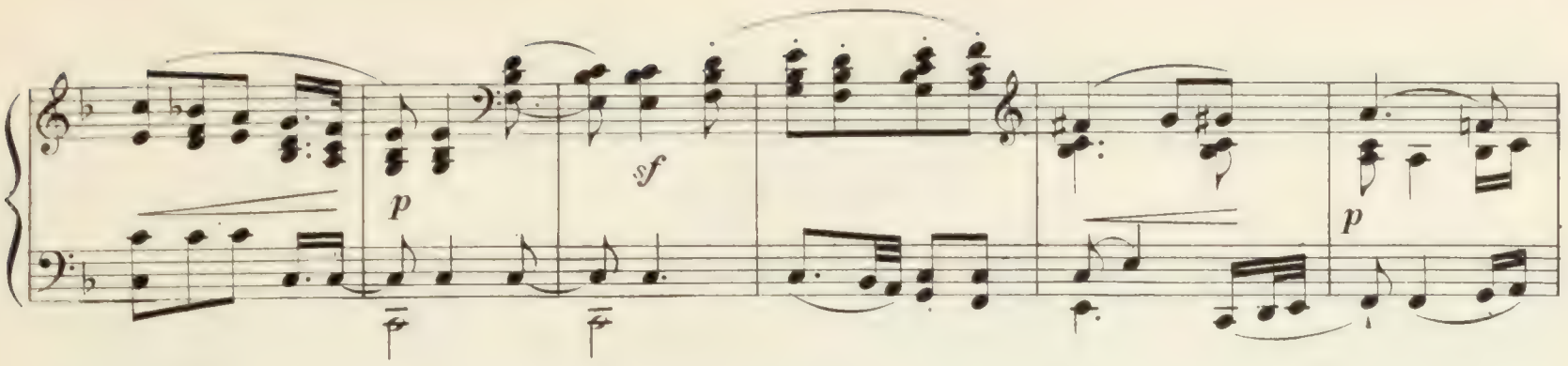
R.H.

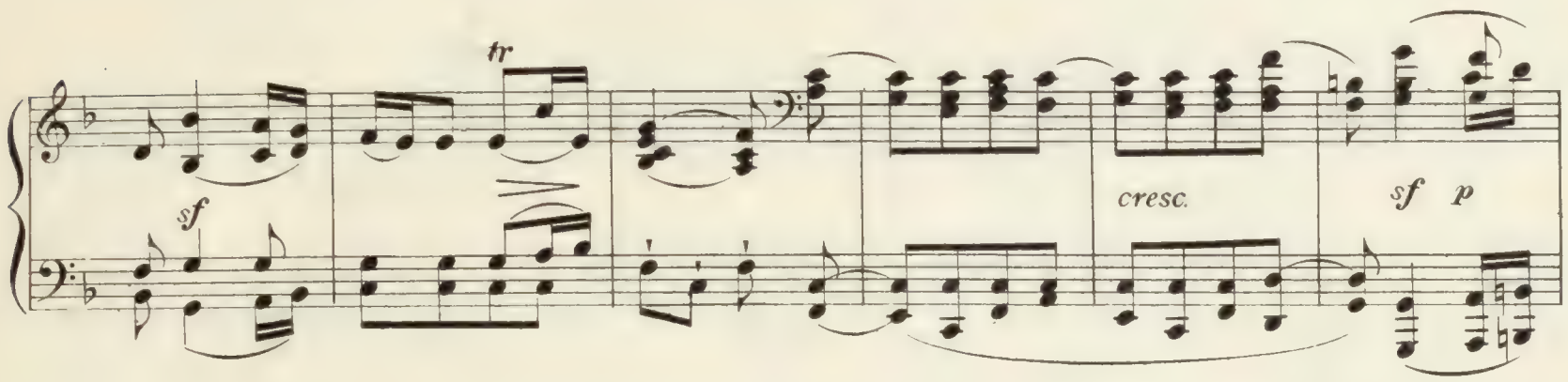
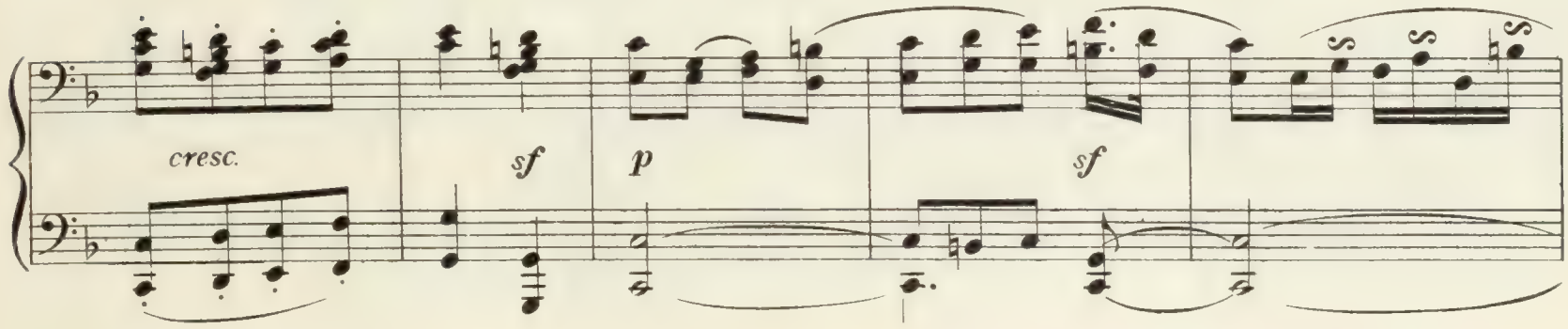
ANDANTE

(From the "KREUTZER" Sonata)

Andante (♪ = 92)

BEETHOVEN



p
sf
p

tr
sf
cresc.
sf p

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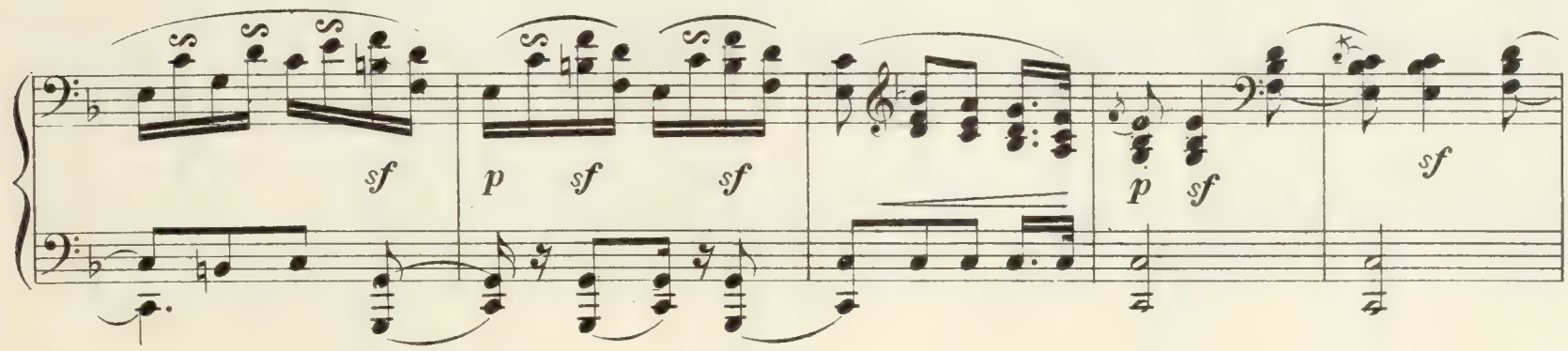
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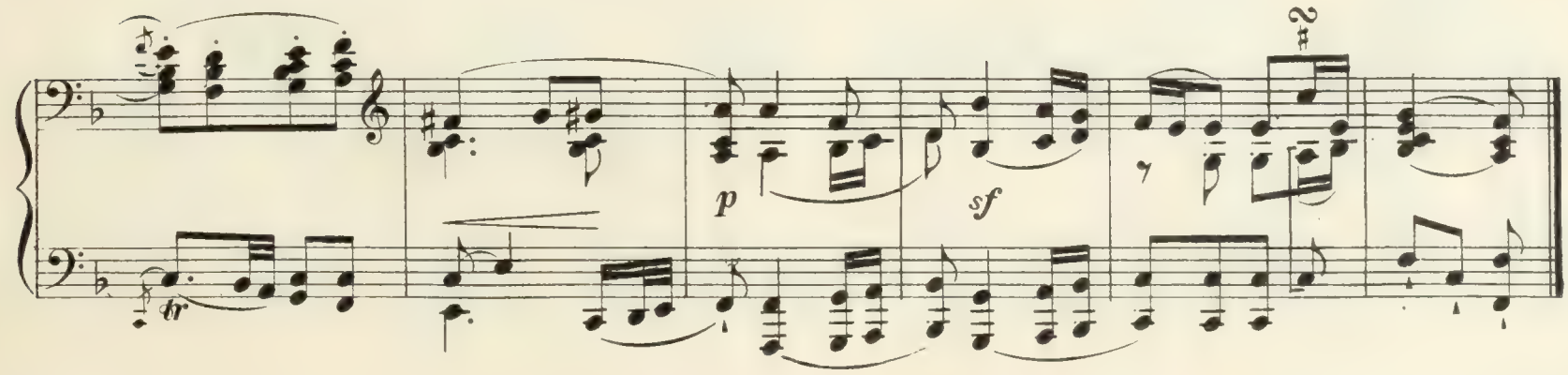
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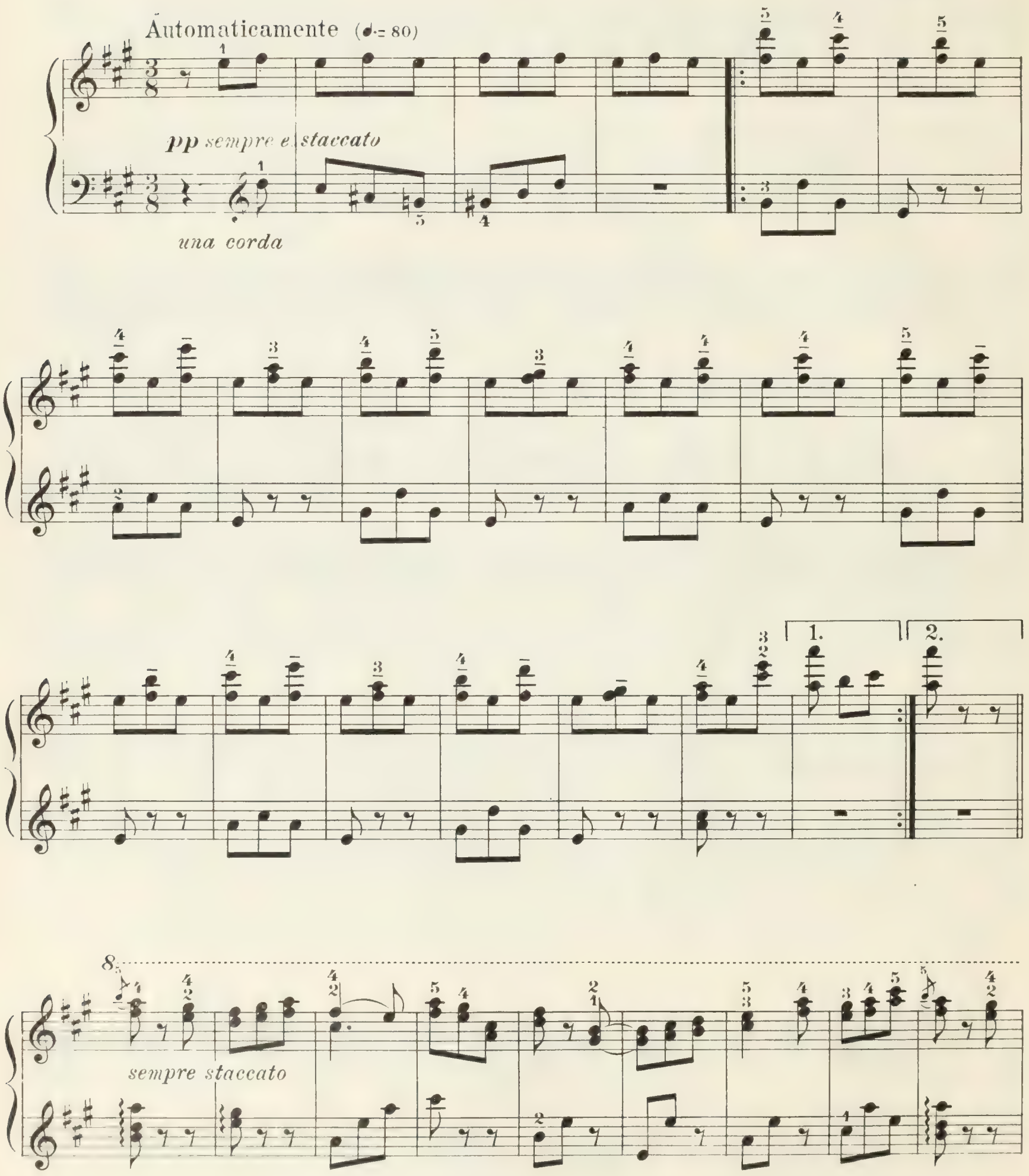
THE MUSIC BOX
UNE TABATIÈRE À MUSIQUE
(Valse Badinage)

ANATOLE LIADOW
Op. 32



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sempre staccato

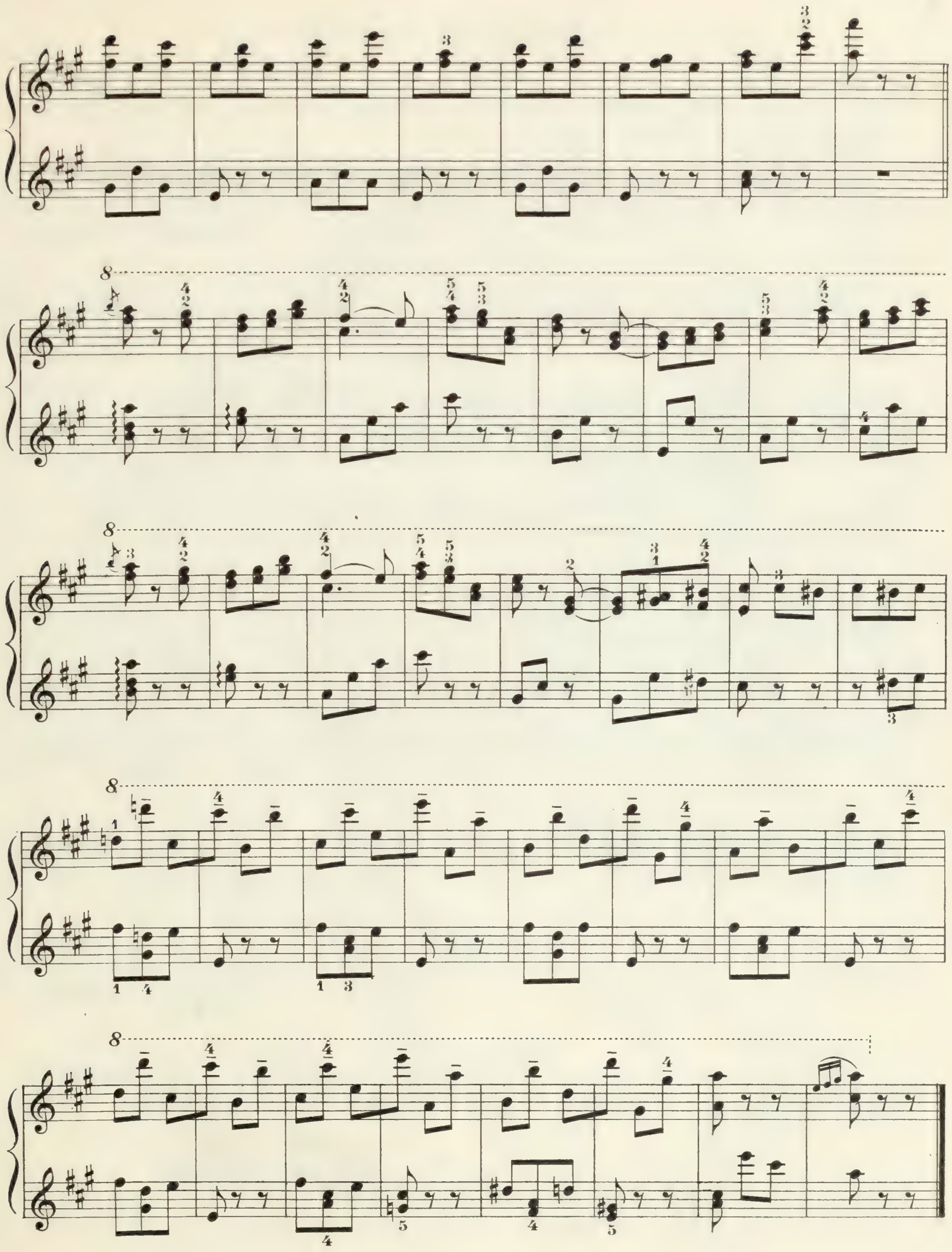
8

8 *tr* *tr*

8

8

8



CRADLE SONG

H.KJERULF
Op. 4, № 3.

Lento

dolce *p*

dolce

p

Ped. * Ped. * Ped. * Ped. *

p

Ped. * Ped. *

Ped. *

p

pp

p

pp

dim.

dolce p

Ped. *

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

p

Ped. * Ped. *

p

dim. e rall.

pp

ppp

Ped. * Ped. * Ped. *

una corda

BERCEUSE

ANATOLE LIADOW,
Op. 24. № 2.

Moderato (♩= 80.)

p sempre

p

p

simile

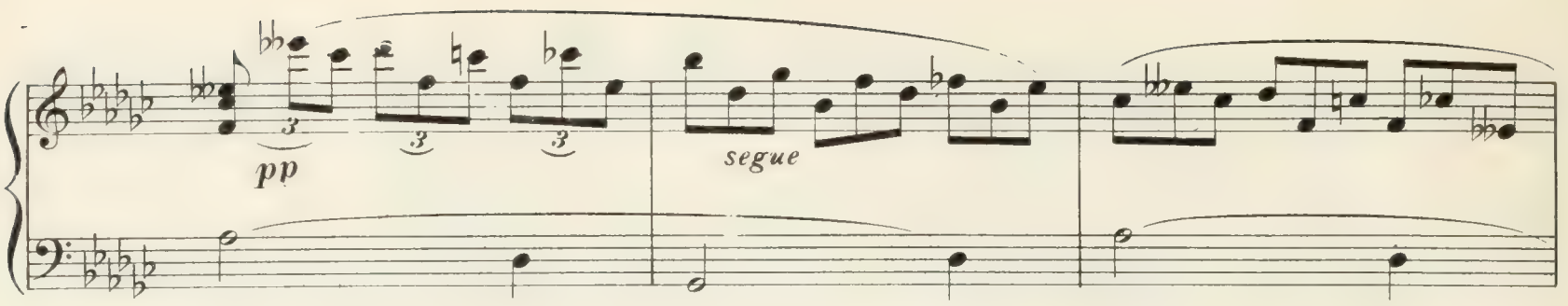
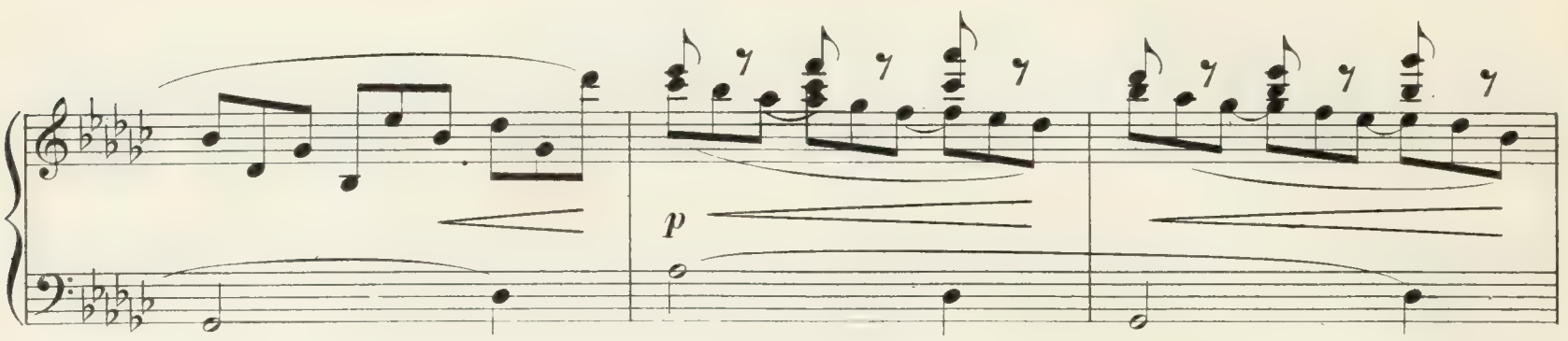
segue

p

p

p

cresc.

p

pp
segue

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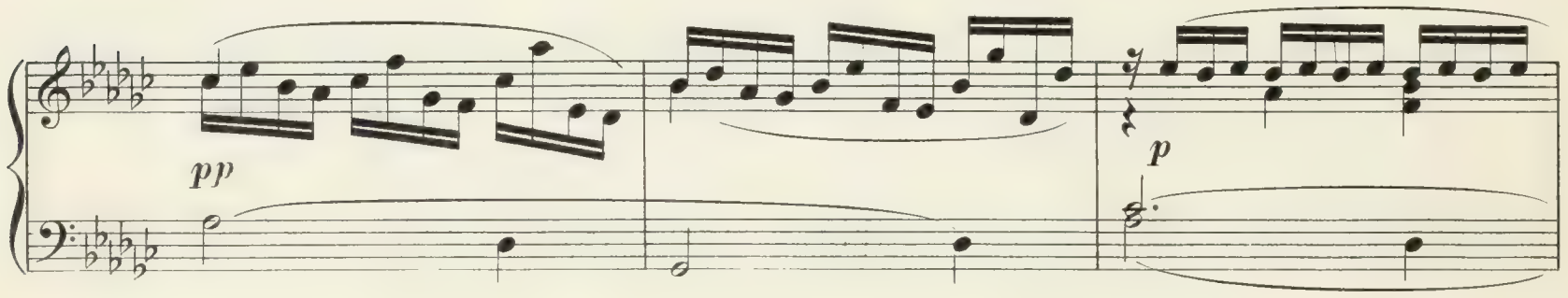
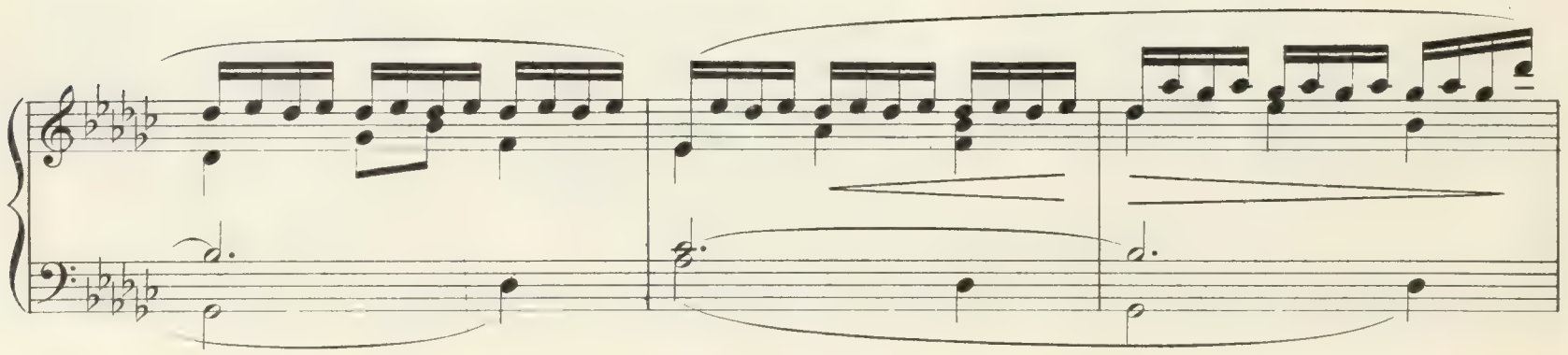
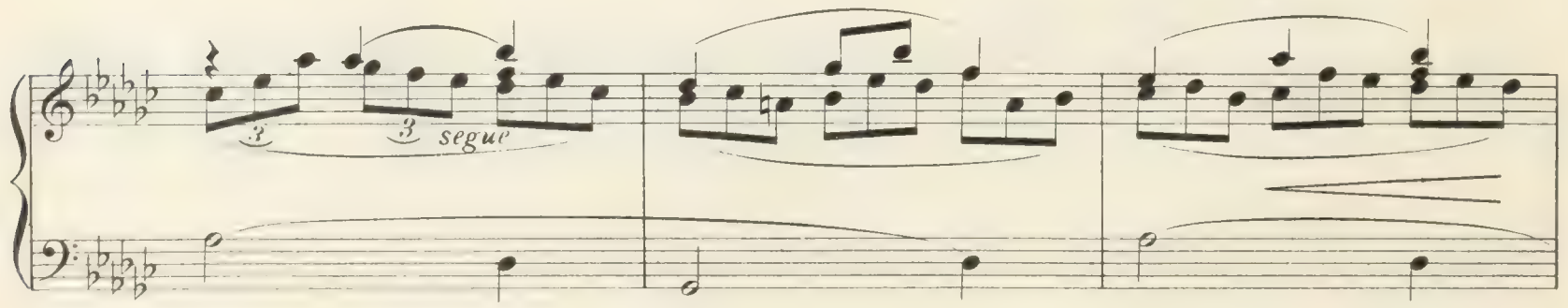

pp
p



segue

rit. poco a poco

a tempo

p

pp

MAZURKA

F-SHARP MINOR

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CHOPIN,
Op. 6, No 1

Brillante (♩ =132)

p *cresc.* *decresc.* *rubato* *cresc.* *p riten.* *pp*

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ff ff fz

ffz ffz rallent. f

cresc. dim.

legato

p pp

f scherz. fz fz

fz fz fz fz fz fz

riten. a tempo

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

legato

p riten. pp

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

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PRÉLUDE
D-FLAT

CHOPIN
Op. 28, No. 15

Sostenuto

p

sempre legato

dimin. e rit.

IV

872- 4-CB

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dolce

dimin.

sempre sostenuto

(ppp)

sotto voce

(pp)

poco

cresc.

una corda

(ppp)

(ppp)

simile

>(pp)

più cresc.

tre corde

simile

ff molto tenuto

(ppp)

(pp)

(pp)

Pedal una corda

p più cresc.

Ped. tre corde

fz

p m.d.

cresc.

- ff molto tenuto

dim.

dim.

p

cresc.

f dim.

p

dimin. e rit.

a tempo p dolce

10

smorzando

e slentando f

una corda

riten.

pp

perdendosi

VOGEL ALS PROPHET

BIRD AS PROPHET

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SCHUMANN,
Op. 82, No. 7

Adagio (♩ = 63)

pp delicatissimo

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sopra

fp fp fp f fp fp fp

pp pp p

(legatissimo)

pp una corda p

Tempo I.

pp

Ped. * Ped. * Ped. Ped. *

Ped. Ped. * Ped. * Ped.

p

Ped. * Ped. * Ped. *

fp *fp* *f* *tr* *fp*

Ped. Ped. Ped. Ped. * Ped. *

pp

pp Ped. * Ped. Ped. *

SONG WITHOUT WORDS

Nº XXII, F MAJOR

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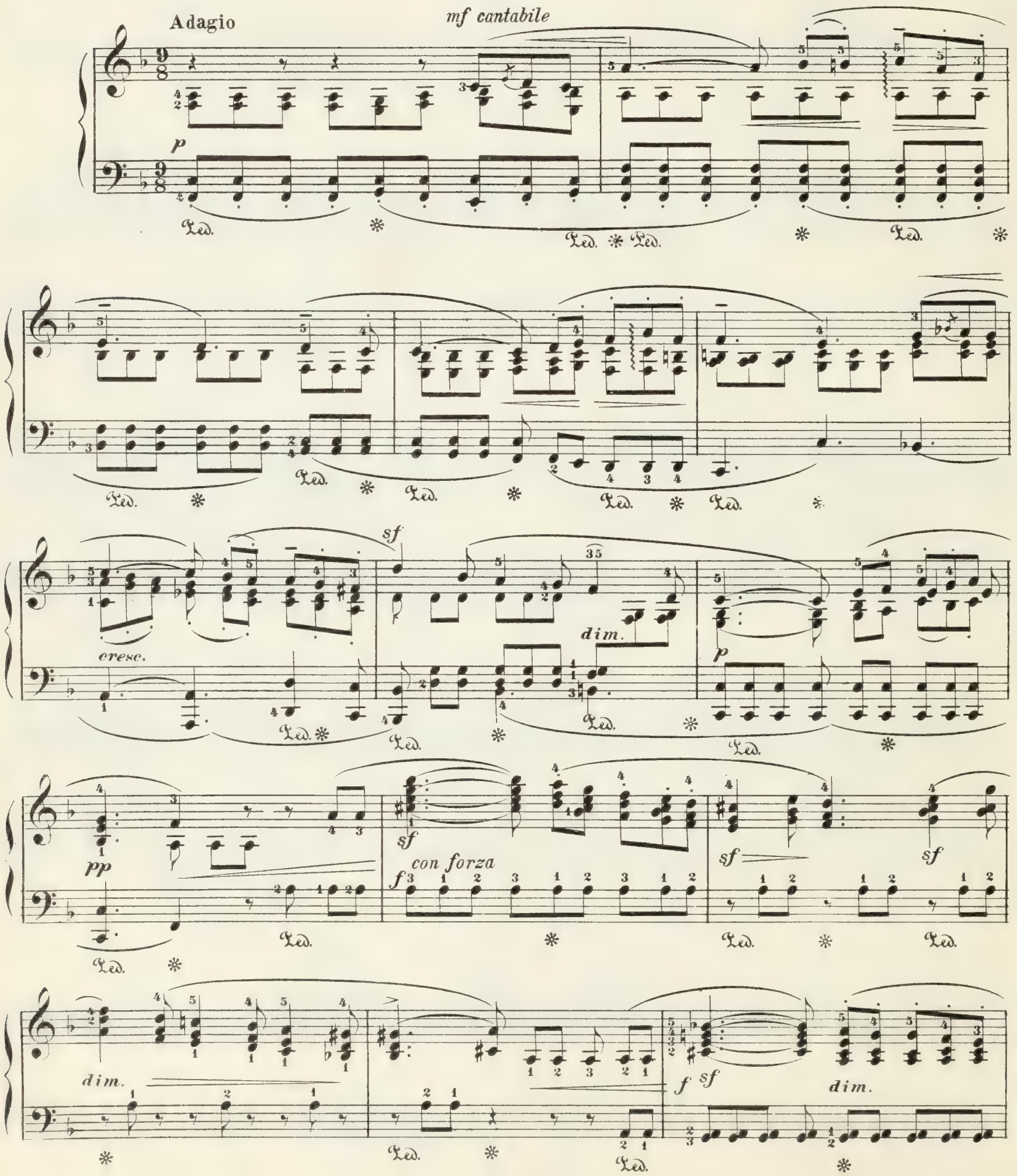
MENDELSSOHN
Op. 53, Nº 4

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sf dim. sf p cresc.

f sf

p cresc. sf dim.

p dim. pp cresc. sf con forza f

tranquillo dim. pp

NOCTURNE
G-MINOR

FR. CHOPIN,
Op. 15. № 3.

Lento ♩.=60.
languido e rubato

p *cresc.* *f* *dim.* *p*

cresc.

poco ritenuto

f *dim.* *p*

a tempo

cresc. *f* *dim.* *p*

leggierissimo

cresc.

f *dim.* *p* *dim. e rit.*

a tempo *sotto voce* *pf* *pf* *p*

sostenuto *dolce* *p*

cresc. *accel.*

riten. *rall.*

f *f* *dim.*

Ped. * Ped. * Ped. *

Religioso

a tempo

pp *p* *sempre*

Ped. *

mf

Ped. * Ped. * Ped. *

R.H. *fz*

L.H. *fz*

pp

ritenuto

Ped. *

NOTTURNO

NOCTURNE

C MAJOR

Edited by
Nicholas deVore

EDVARD GRIEG
Op. 54, Nº 4.

Andante

(sopra)

p

Ped. ✻

Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻

p

cresc.

Ped. ✻ Ped. ✻

f

poco rit.

Ped. ✻

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p a tempo

Più mosso

pp

una corda

ppp

poco a poco cresc.

tre corde

ff

poco rit.

Tempo I.

p

Ped. ✻ Ped. ✻

Ped. ✻ Ped.

p

Ped. ✻

cresc. molto

f

Ped. ✻ Ped. ✻

ff

Ped. ✻

dim. sempre

Ped. ✻ Ped. ✻

poco rit.

Ped. ✻ Ped. ✻

a tempo

p

Ped.

tr

morendo

✻ Ped.

tr

Adagio

pp

✻ Ped. ✻

ZORTZICO

Edited by
Alberto Falcon

I. ALBENIZ

Allegretto non troppo

ben ritmato
mf

p dolce

mf

sf

pp non legato

p

cresc.

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f

p dolce

ff

f *mf* *f* *mf*

tres harmonieux et bien chante

pp *molto legato* *p* *mf*

pp Ped. *una corda* ✻ Ped. ✻ Ped. *simile*

f *ff*

tre corde

dim.

una corda

pp

cresc.

f

tre corde

mf

p

staccato

p leggiero

chante et harmonieux

pp

una corda

ff

tre corde

mf

cresc.

ff

p

una corda

p *rit.*

1 *a tempo*

p non legato

tre corde

legato

p

2 *a tempo*

pp non legato

mf cresc

mf

poco allarg.

a tempo

f

p dolce

ff

mf

p

f

8

p

ff

To Mrs. Millo Picco.

SERENATA ROMANESCA

G. FERRATA

Un poco lentamente

p

mp

simile

mf

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mp

mf

mf

pp

pp

pp

cresc.

f

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

p

Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. *simile*

dim.

pp

p

ppp

Ped. * Ped. *

NORWEGIAN BRIDAL PROCESSION

NORWEGISCHER BRAUTZUG

Edited by
Rudolph Ganz

E. GRIEG
Op. 19

Alla marcia

pp

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

mp sf sf

tre corde

Ped. * Ped. *

molto leggiero e marcato

Ped. * Ped. * Ped. * Ped. * Ped. *

mf sf

Ped. * Ped. * Ped. *

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fz fz cresc. ff fz p fz fz fz fz

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

fz fz f fz

Ped. * Ped. * Ped.

dim pp ppp una corda

Ped. * Ped. * Ped. *

cresc. poco a poco f

Ped. * Ped. tre corde

piú f

ff e marcato

marcato

f

sfz

meno f

sempre più f

sfz

sosten.-

a tempo

ff

mf dim.

dim. sempre.

p

più p

pp

una corda al fine.

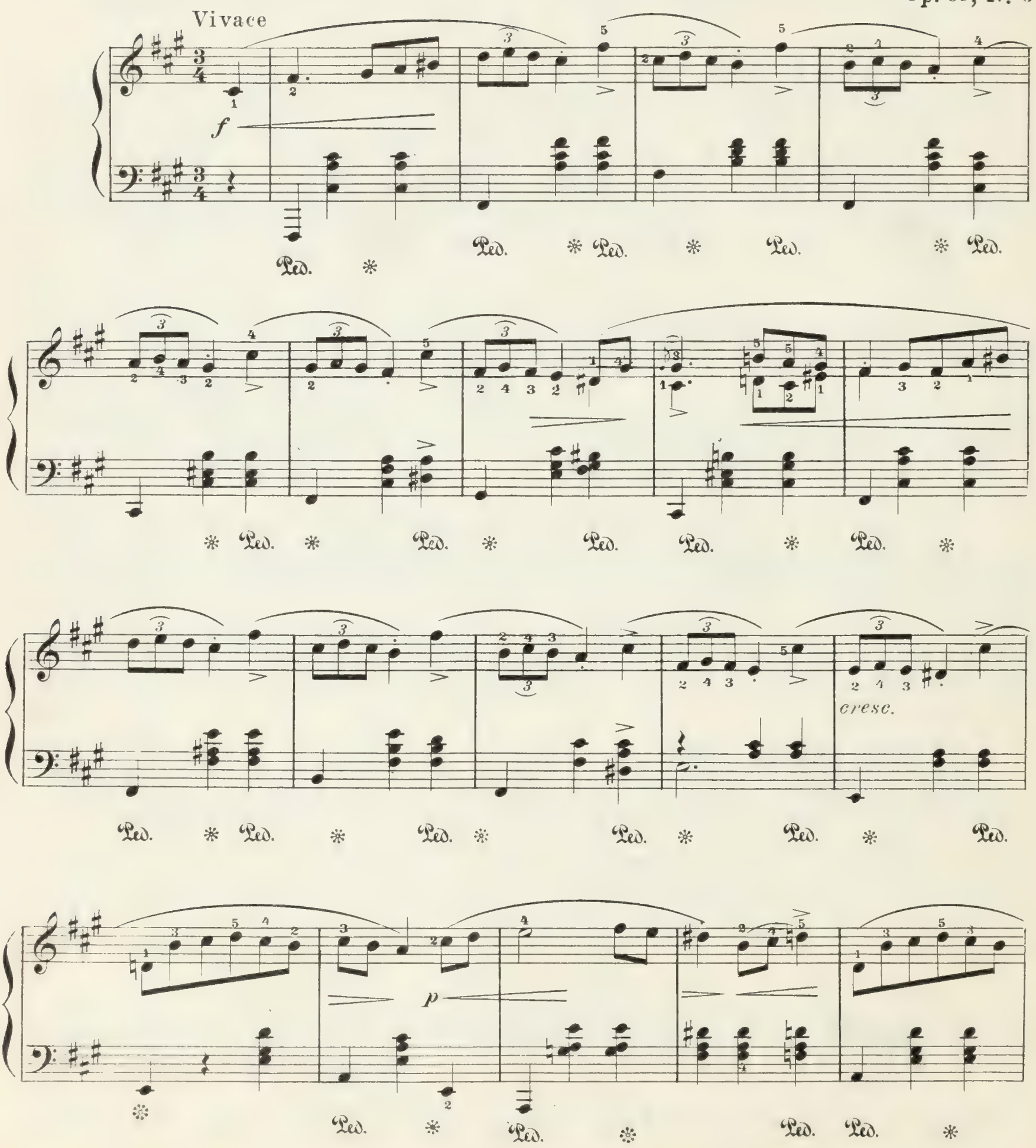
più pp

morendo

ppp

MAZURKA

F-SHARP MINOR

CHOPIN
Op. 59, No. 3

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f

dim.

p

ri - te - nu - to

a tempo

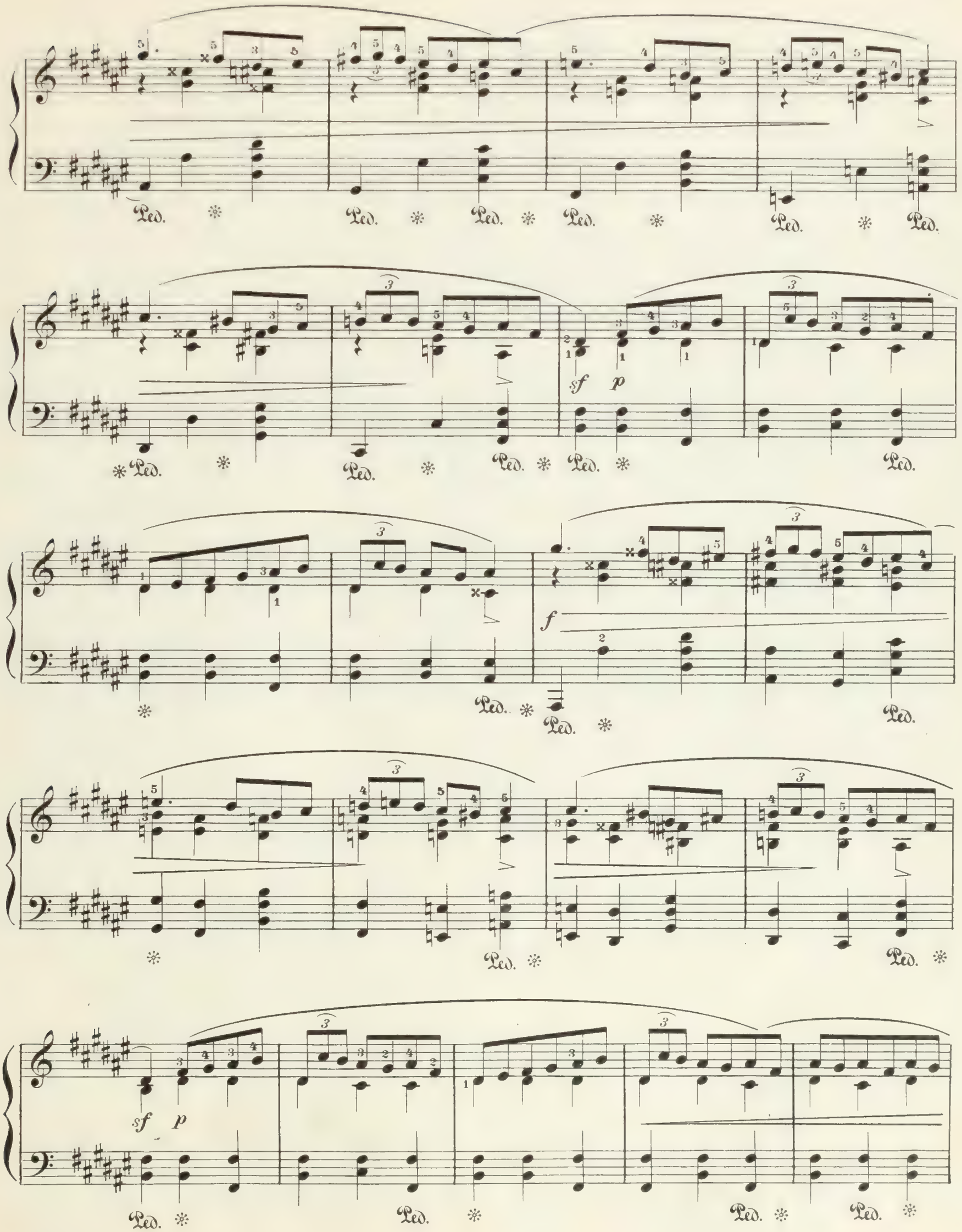
Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻


Ped.
sf
p
f

Ped. Ped. Ped. Ped. Ped. Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

dim

p

cresc. poco a poco

Ped. ✻ Ped.

✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

f

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped.

dim.

ritenuto

p

Ped. ✻ Ped. Ped. ✻ Ped. ✻ Ped. ✻

a tempo *cresc.*

f

Ped. ✻ Ped. ✻ Ped. ✻

dim. *cresc.*

Ped. ✻ Ped. Ped. ✻ Ped. ✻ Ped. ✻

f

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

dim. *p*

Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻

accel. - - - dim.

Ped. ✻ Ped. ✻ Ped. ✻ Ped.

a tempo

sostenuto

fz *mf*

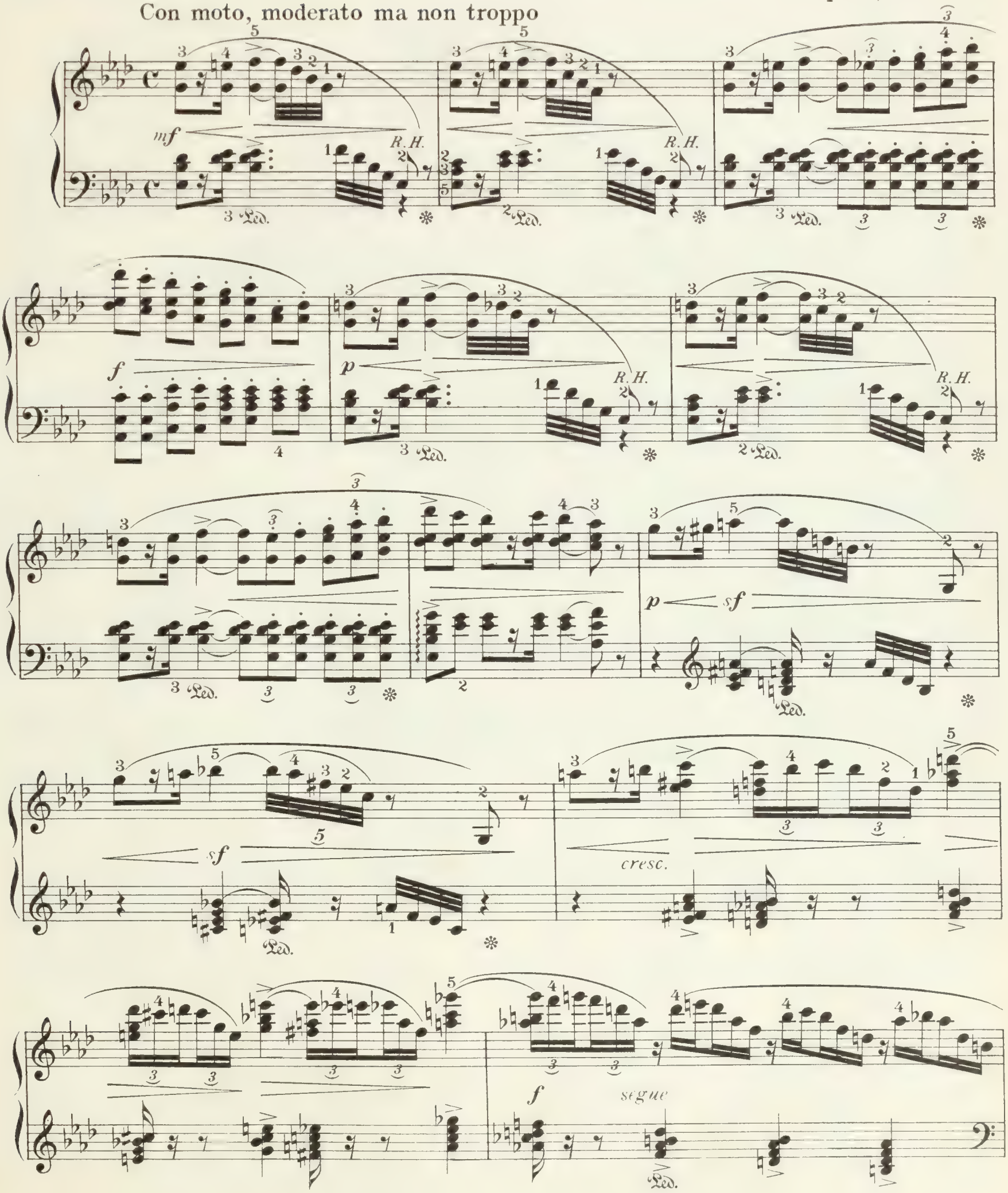
✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped.

✻ Ped. ✻ Ped. Ped. ✻ Ped. ✻ Ped. ✻

IMPROMPTU
A-FLAT MAJOR

Edited by
Louis R. Dressler

HUGO REINHOLD,
Op. 28, No 2

Con moto, moderato ma non troppo

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610 – 5 L

più f

L. H.

f

ff

L. H.

L. H.

dim.

pp

R. H.

R. H.

p

R. H.

R. H.

f

f

p

pp poco accel. rit.

a tempo

Fine

segue

molto espress.

f

più f

1.

2.

cresc.

ff

rit.

a tempo

f

1.

Ped.

2

a tempo

8va

p

leggiero

pp

pp sempre

rit.

D.C.al Fine

LES DÉMONS S'AMUSENT

THE DEVILS ARE AMUSED

Edited by
Nicholas deVore

W. REBIKOFF

Vivo

mf

simile

f

mf

p

Written as an accompaniment to a "living picture" in pantomime. According to the composer's description, "the devils sit in motionless silence, amusing themselves watching the daughter of Satan dance."

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mp

p

p

p

accelerando sempre

f

mf

p

pp

Ped. ✻ Ped. ✻ Ped. ✻

RÊVERIE

Edited by
A. Pero

CLAUDE DEBUSSY

Andante, senza rallentare (♩ = 108)

pp assai dolce ed espressivo

una corda

Ped. ✻ Ped. ✻ Ped. *simile*

p

Ped. *simile*

mf *dim.*

p

poco rit.

pp a tempo

cresc. poco a poco

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f *p* *f*

p *dim.*

51

pp espressivo *mp* *pp*

sf *mf*

p rit.

Ped.

p a tempo

più p

p

Ped. Ped. Ped.

più p

pp

cresc.

nf

p

più p

Ped.

pp

rit.

Tempo I.

p

Ped. *simile*

ten.

p

meno p

Ped. ✻ Ped. ✻ Ped. ✻

p *p*

simile

rit.

p meno mosso

Ped.

più p

pp rall. e perdendosi

ppp

Ped. ✻

MAZURKA

G MAJOR

From the CENTURY LIBRARY *of* MUSIC
Edited by Ignace J. Paderewski

CHOPIN
Op.50,№1

Vivace

f

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

fz

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped.

✻ Ped. ✻ Ped. ✻

p

f *p* *f*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped.

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p *f* *f* *p* *ten.*

Ped. ✻

Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped.

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

fz *p*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

mf

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

f

ten.

p sempre

sempre diminuendo e ritard.

VALSE

A-FLAT

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CHOPIN,
Op. 34, No. 1.

Vivace

f *sf* *f*

Ped. * Ped. * Ped. * Ped. *

cresc.

Ped. * Ped. * L.H. *

Con anima

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

mf

Ped. * Ped. * Ped. *

p

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

sf *pp*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

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1.

2.

p

mf

f

8

p

mf

f *largamente*

dolce (cantando)

p

cresc.

f

mf

p

p *f*

p

pp *rit.* *a tempo* *cantando*

cresc.

f

f

cresc.

cresc.

f

ff

(cantando)

leggiero

volante

mf

f

p

mf

f

f

sf *p*

animato poco a poco

8

(più leggiero)

8

f

a tempo

fz

mf (cantando)

meno f

dim.

ten. sopra

p

p

dim.

pp

leggieriss.

ppp

ff

ten

ff

BEETHOVEN IN THE FOREST

From the Painting by Julius Schmid

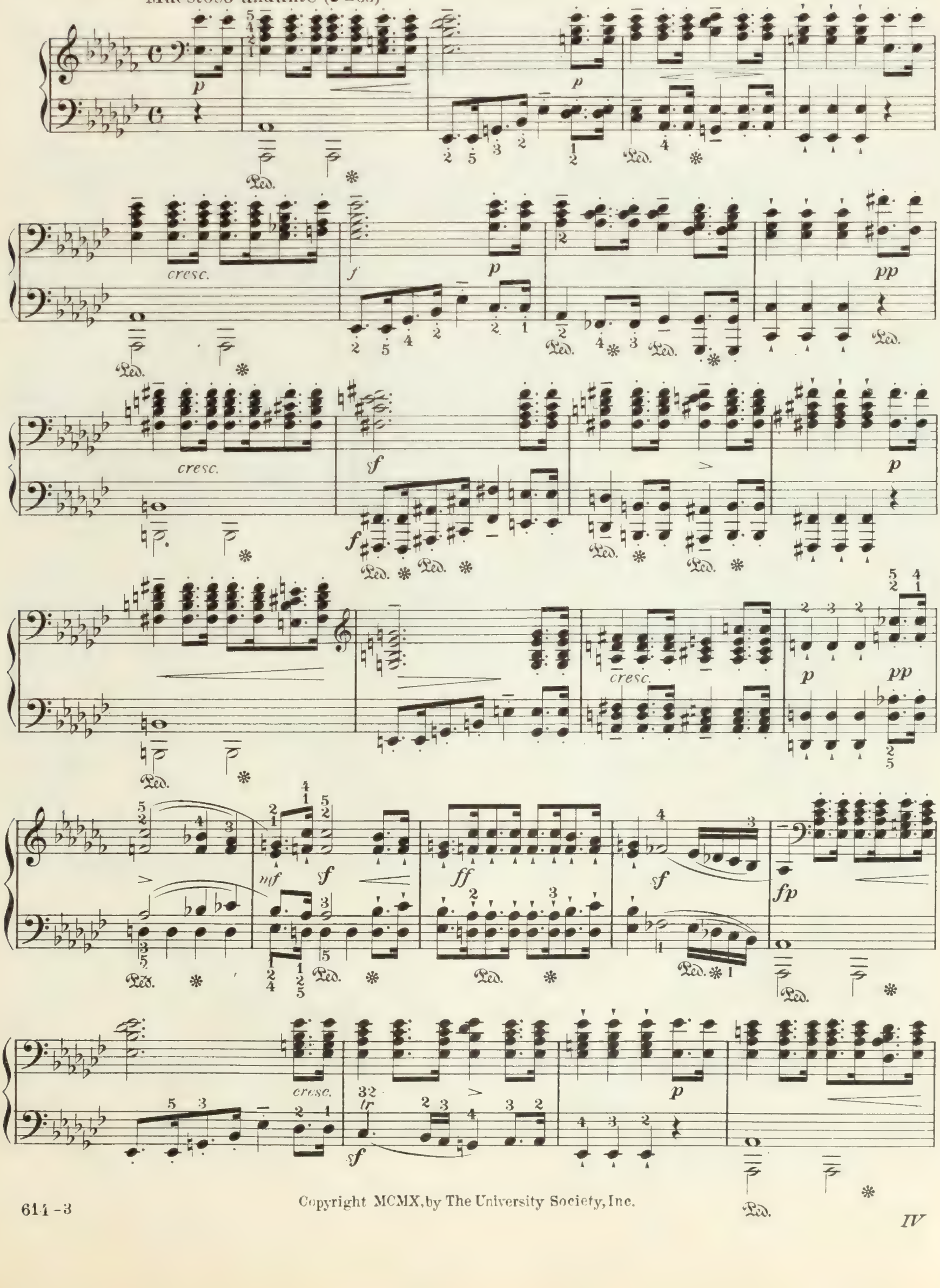
FUNERAL MARCH

(From Sonata in A-flat major, Op. 26.)

Edited by
Gustav L. Becker

BEETHOVEN

Maestoso andante (♩=63)



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cresc.

f

più f

ff

Ped. * Ped. * Ped. *

TRIO

p cresc. f ff

p cresc. f ff

Ped. * Ped. *

sf sf

p cresc. f ff

Ped. * Ped. * Ped. * Ped. *

p cresc. f ff

Ped. * Ped. * Ped. *

1.

2.

p

p

Ped. * Ped. * Ped. *

cresc.

f p

Ped. * Ped. *

cresc. sf f p

Ped. Ped.

cresc. p pp

Ped. Ped.

mf sf ff sf p

Ped.

cresc. tr f p cresc.

sf Ped. Ped.

f pinf ff p cresc.

Ped. Ped.

p cresc. p sf p poco rit. decresc. pp

PRÉLUDE

A-FLAT

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CHOPIN
Op. 28, No 17

Allegretto

p *dolce*

Ped. Ped. Ped. Ped. Ped.
T.S.P.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.
T.S.P. T.S.P.

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped.
T.S.P. T.S.P.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.
T.S.P. T.S.P.

p *cres - cen - - - do*

Ped. Ped. Ped. Ped.

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f *diminuendo*

p

cresc. *molto*

ff

T.S.P. *T.S.P.* *T.S.P.*

p *cresc.* *T.S.P.*

p *cresc.* *T.S.P.* *T.S.P.*

fz *diminuendo* *cresc.*

f *meno f*

dim.

pp

T.S.P.

sempre pp

perdendosi

riten.

ppp

INTERMEZZO

A MINOR

Moderato semplice

JOH. BRAHMS
Op. 76, No 7.

mp cantando

p

mp

p

1.

2.

dolce

p

p

poco cresc.

p

1.

2.

dimin e poco rit.

a tempo

p

p

mp

BARCAROLLE

F MINOR

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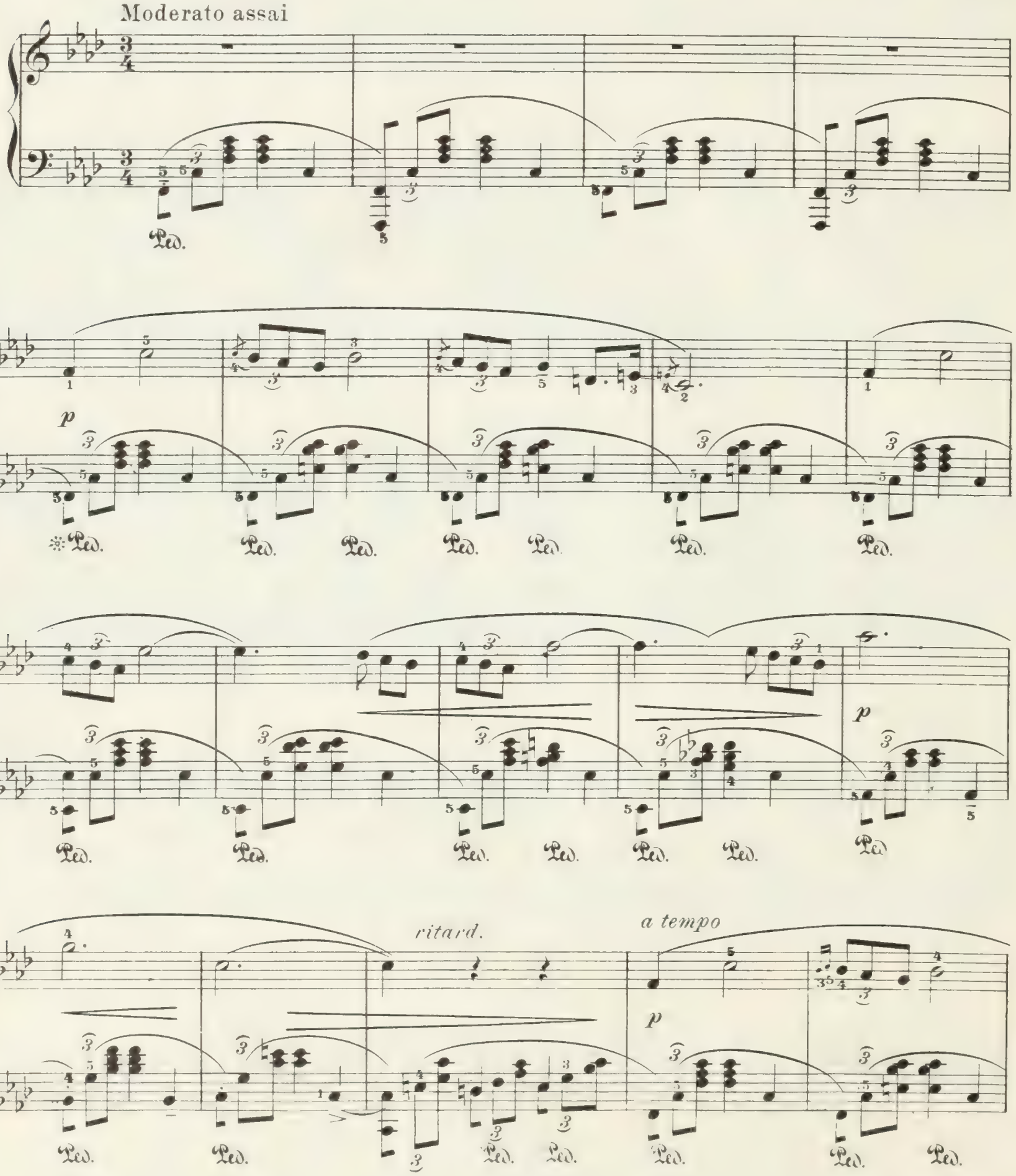
RUBINSTEIN

Moderato assai



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cre - - - scen - - - do

p

poco accel.

Moderato

p

mf

cre - - -

scen - - - -

f - - - -

ritard.

- - - - do

ff

a tempo

p

mf

p

ff

p

Ped. Ped.

Tempo I.

p ben cantando e ben lega-

Ped. Ped. Ped.

T.S.P.

ta la melodia

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

T.S.P.

p

Ped. Ped. Ped. Ped.

Ped. Ped.

p

T.S.P. Ped.

Ped.

p

T.S.P.

8

pp

Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped.

Ped.

BARCAROLLE

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G MINOR

RUBINSTEIN
Op. 50, No 3

Moderato con moto

p

Ped. *T.S.P.* Ped. Ped. Ped. Ped. Ped. *T.S.P.*

Ped. Ped. Ped. Ped. Ped. *T.S.P.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cresc.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

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poco ritardando

a tempo

R.H.

T.S.P.

Ped. Ped. Ped.

mormorando

Ped.

una corda

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

p

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

dim.

p

sempre

Ped. ✻ Ped. ✻

una corda

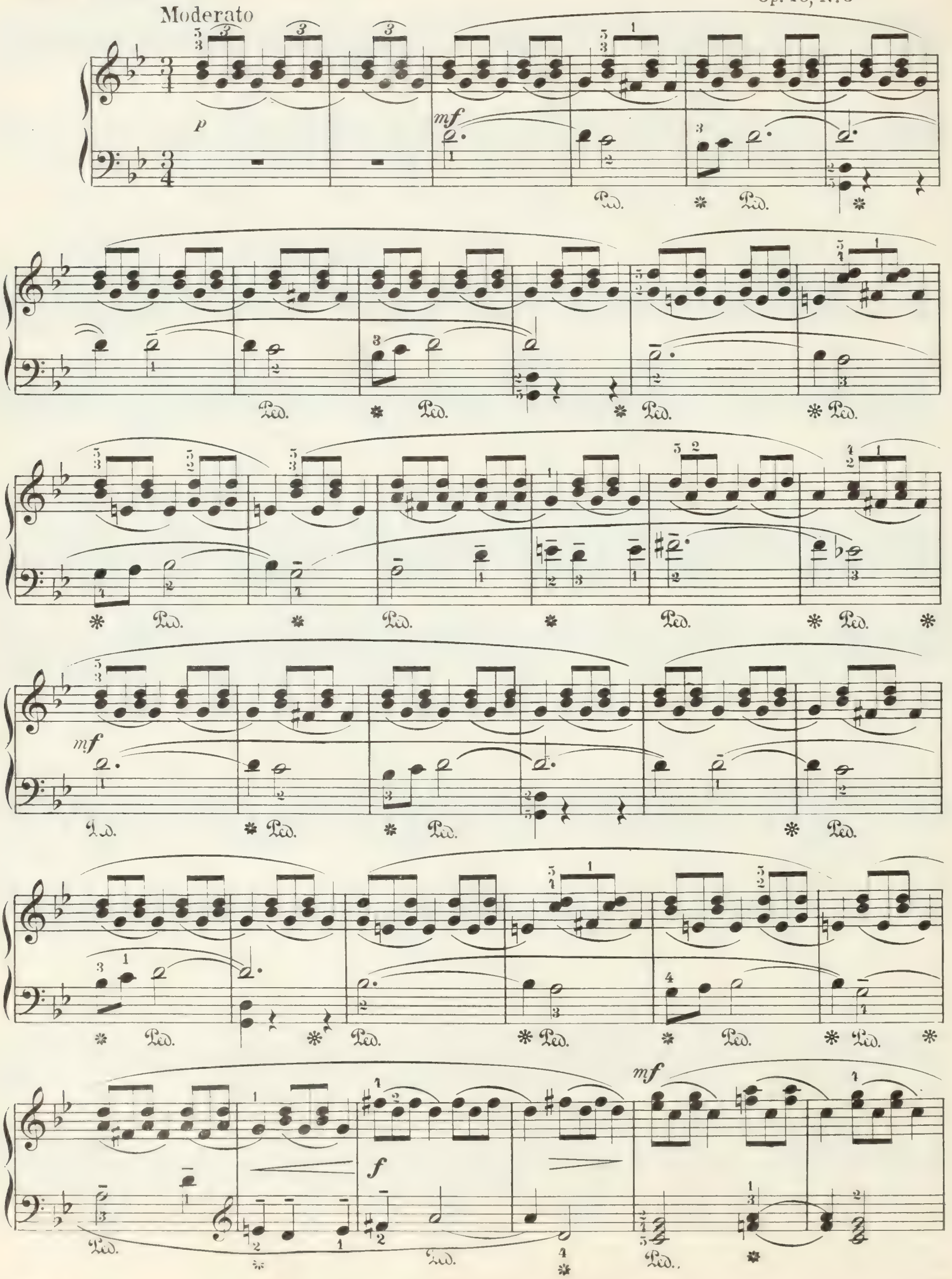
Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

pp

Edited by
August Fraemcke

BARCAROLLE

SERGE RACHMANINOFF
Op. 10, No. 3

Moderato

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pp

Ped.

p

pp

Con moto

ppp *leggiero*

Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻

p

Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻

dim. *f*

Ped. ✻

pp *poco rit.* *ppp* *a tempo*

sost.

Ped. ✻ Ped. ✻

Ped. Ped. Ped.

Presto

r.h.

l.h.

pppp

ppp

dim.

Allegro moderato

ppp

pp

mf

sost.

Ped.

sost.

Ped.

sost.

Ped.

cresc.

Ped. Ped.

f

Ped. Ped.

mf

Ped. Ped.

Ped. Ped.

mf

pp

sost.

Ped. ✻

dim.

p

pp

ppp

Meno mosso

Ped.

Ped. ✻ Ped.

Ped. ✻

Con moto

ppp

mf

f

ppp

Ped. Ped. Ped. Ped.

dim.

Ped. Ped.

Ped. Ped.

r.h.

pppp

lh.

Ped. Ped.

8

ppp

pp

Ped. Ped.

VALSE

A MAJOR

Edited by
August Fraemcke

SERGE RACHMANINOFF
Op. 10, № 2

Allegro assai

mf

rit.

a tempo

cresc.

f accel.

dim.

rit.

mf a tempo

rit.

a tempo.

cresc

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f *accel.* *dim.* *con allegria.*

p

accel.

con moto

mf

cresc. ed accel.

ff

Ped. * Ped. * Ped. * Ped. *

r. h.

Presto

l. h.

ff

Ped. *

dim.

Ped. * Ped. * Ped. *

Ped. *

ritard.

Allegro moderato

p

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

cresc.

* Ped. * Ped.

dim.

* Ped. * Ped. * Ped. * Ped. * Ped.

p

Ped. Ped. Ped. Ped. Ped.

p

Ped. Ped. Ped. Ped.

p

Ped. Ped. Ped. Ped.

accel.

Ped.

Tempo I.

mf

rit.

a tempo.

cresc

accel.

dim.

p con allegria.

p

pp

mf

dim.

p accel.

Presto

pp

ppp

cresc.

f

cresc.

cresc. molto

sfff

l. h.

fff

RÁKÓCZY MARCH

Allegro deciso ed energico assai

F. LISZT

ff *sf* *sf* *sf*

ff sempre

ff

sf *p*

ff

to Coda

rf

TRIO

p ma ben marc.

Ped. * Ped. *

Ped. * Ped. *

dolce

Ped. * Ped. *

8 8

4 4 5 2 2 1 1

ff

Ped. * Ped. * Ped. *

Ped. *

p

Ped. * Ped. * Ped. *

p

* Ped. *

8 8 8

D.S. al

Ped. * Ped. * Ped. *

CODA

ff sempre

Ped. * Ped. * Ped. * Ped. *

8 8 8

4 – 42 – 4

BARCAROLE

G MAJOR, No IV

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RUBINSTEIN

Allegretto con moto

819-5-CB

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ben marcato la melodia
l'accompagnamento pp e con pedale

L.H. R.H.

1.

2.

mf

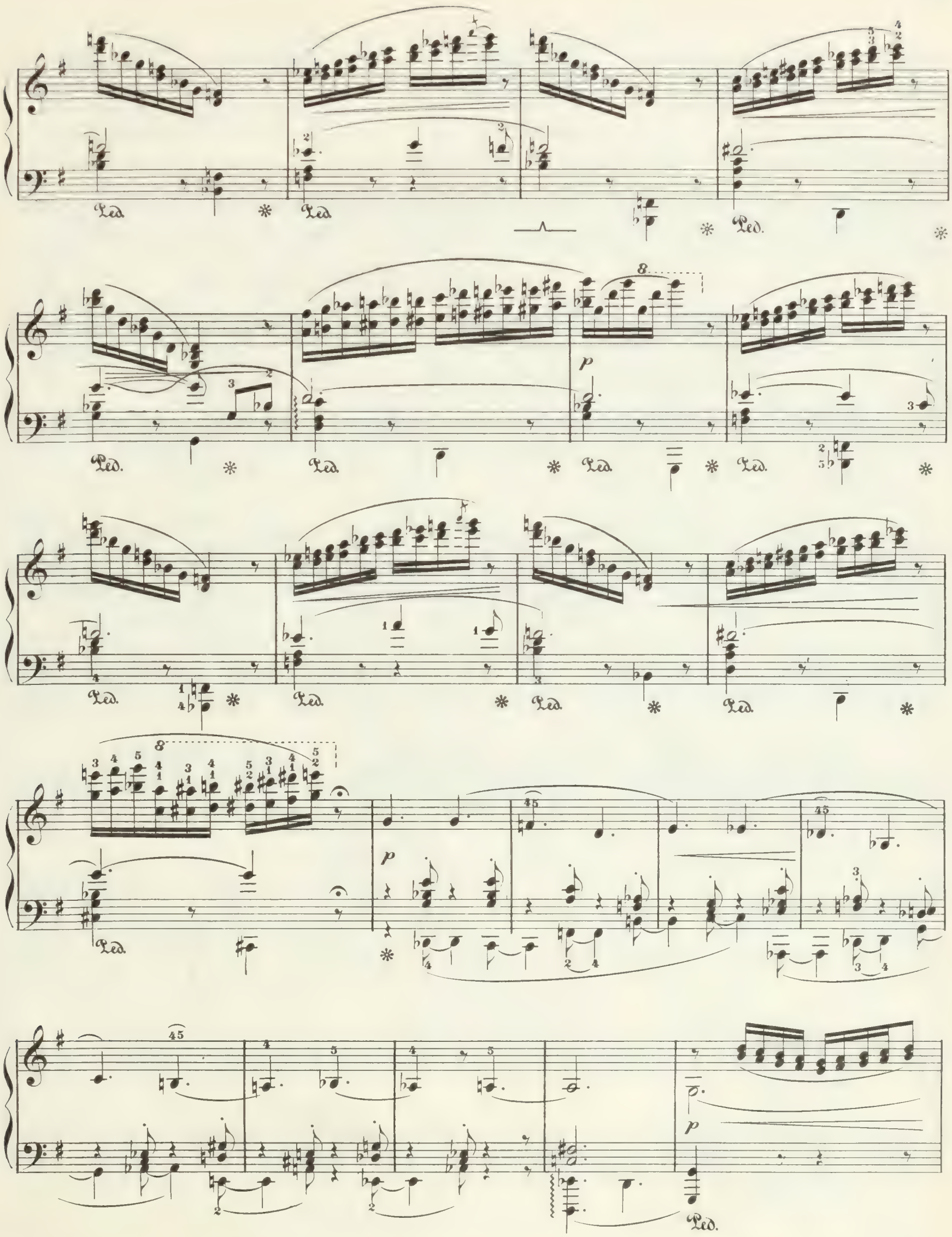
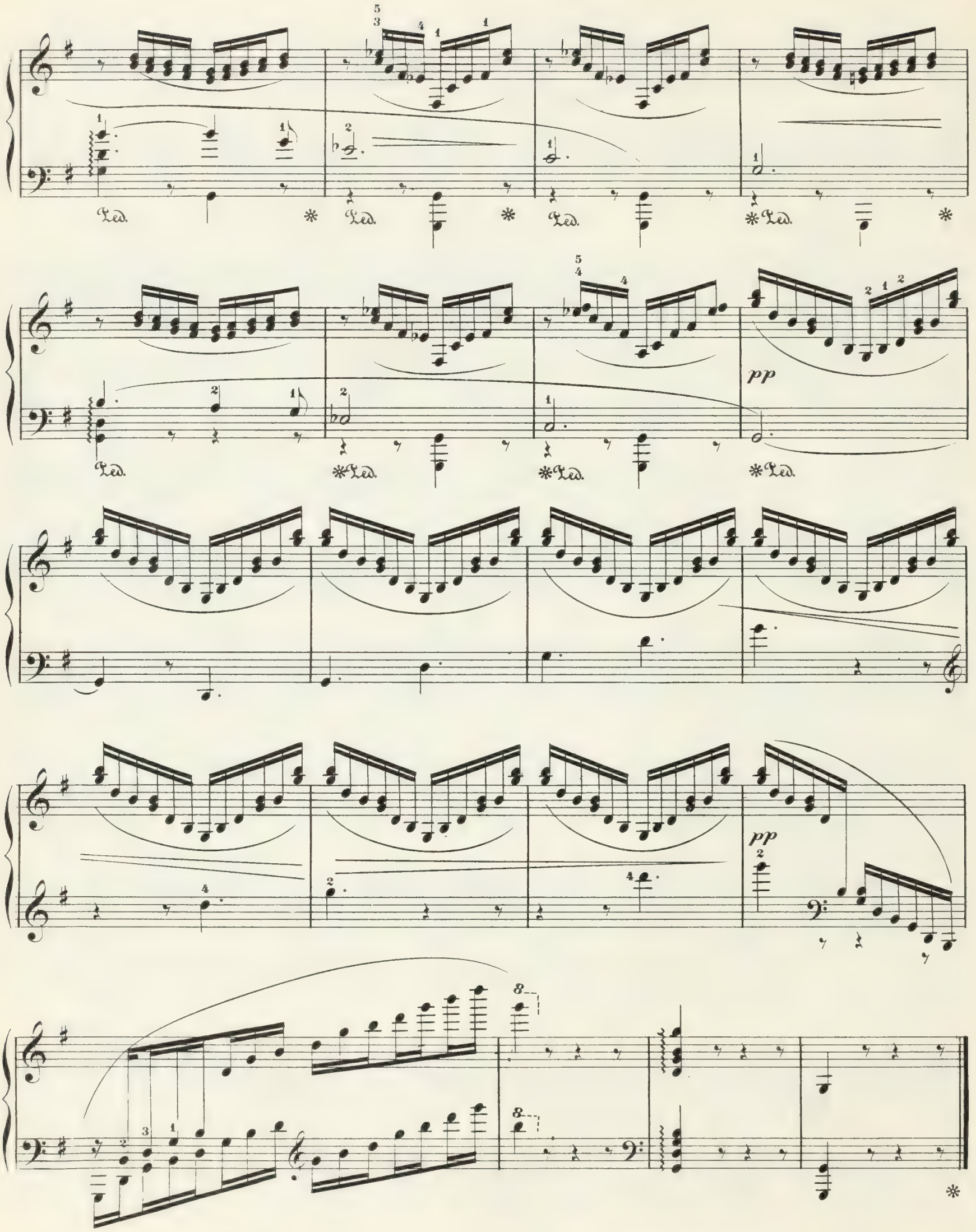
L.H.

R.H.

sf

p

r.h.

R.H.
L.H.
sf
p
r.h.
f
Ped.
con espressione.

Ped.
8
p

Ped.
pp
pp

ON WINGS OF SONG

AUF FLÜGELN DES GESANGES

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Edited by Ignace J. Paderewski

MENDELSSOHN-LISZT

Andante tranquillo (♪ = 132)

p sempre dolcissimo e legato

una corda

il canto molto espress.

Ped.

sempre legato

939-6-CB

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sempre legato

p

Ped. ✻ Ped. ✻ Ped. ✻

sfz

dim.

pp

sempre legato e tranquillo

un poco agitato

cre - - - *- scen - - - - - do*

rit.

cre - - - scen - - - do

Ped. Ped. Ped. Ped.

dimin.

dolce

Ped. Ped. Ped. Ped. Ped.

dolce

legato

legato

Ped. Ped. Ped.

cresc.

appassionato

poco rall. smorz.

decresc. e legato

più dimin.

pp

pp

BERCEUSE.

DRAWN BY MAXFIELD PARRISH

BERCEUSE

G-FLAT

From the CENTURY LIBRARY *of* MUSIC
Edited by Ignace J. Paderewski

Andantino

A. HENSELT

sempre legatissimo

pp

marcato ma piano

cresc

poco ritard.

a tempo

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ritard.

a tempo

poco ritard.

poco a poco cre

sce n - - - do f

agitato

dimin. e riten.

pp

a tempo

una corda, dolcissimo e legatissimo

a tempo

poco riten.

cresc.

riten.

a tempo

cresc.

dimin.

mfz *cresc. assai* *f*

rit. *pp* *pp*

calando e perdendosi

MAZURKA

E MAJOR

Tempo di mazurka

V. SCARAMUZZA

espressivo

mf

legato

a tempo

ff *rall.* *dim.*

rit. *p*

pp *animato e leggiero*

cresc.

ff

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1. 2.

subito

rall. rall.

pp mf

legato

cresc.

a tempo

ff stent. dim. rit. p

cresc.

f ff

con voce

a tempo

rall. p con grazia

1. 2.

Ped. * Ped. * Ped. *

ff *con bravura*

ff

rall. e dim. *capriccioso* *adagio*

rit. *affret.* *pp delicatissimo* *a tempo* *pp affret.*

Ped. * Ped. *

rit. *armonioso* *ppp più rit.* *a tempo*

cresc. *ff*

8 ..... a tempo

rall. p con grazia

Ped. * Ped. *

p Ped. * Ped. *

adagio rit.

a tempo f mf rit. p cantando

8 .....

8 ..... tr tr rit. pp f sf mf

a tempo 8 ..... stent.

ff Ped.

a tempo 8 ..... rit. Adagio pp

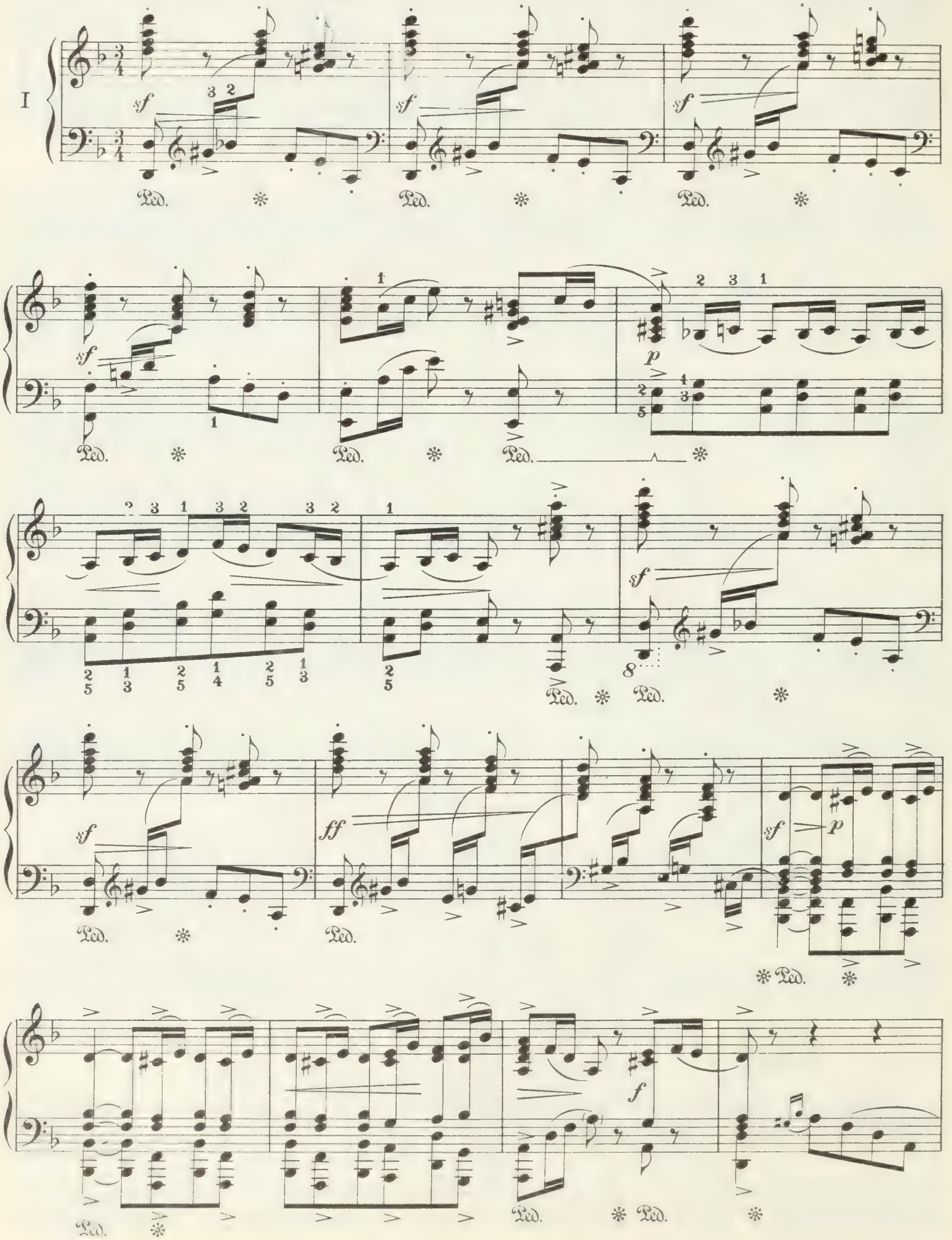
pp

CAPRICHO

Allegretto deciso (♩=116)

PEDRO BLANCO

I



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espressivo

pp

r.h.

fff

p

(r.h.)

ff

Ped. ✻

p

sf

sf

sf

sf

pp

Meno mosso (♩=88)

f

poco marcato

f

Ped.

*

Ped.

f

Ped.

espressivo

pp subito

l.h.

Ped.

mf

f

f *cresc.* *ff*

p

sf

p

sf

sf

mf

pp

Ped. ✻ Ped. ✻ Ped. ✻

pp

rit.

ppp

Ped.

SERENATA

PEDRO BLANCO

Moderato (♩ = 92)

II

p

mf

f

p

r.h.

Ped. ✻

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15

r.h. r.h. r.h. r.h. r.h.

mf

Ped. Ped. Ped. Ped.

3 3 3

Ped.

1 1

ff

3 2 1 5 4 2 1 5

Ped. Ped.

5 4 3

ppp

15

p r.h.

r.h.

Ped. Ped. Ped. Ped.

1 2 3 4 1 2 1 4 3 2 5 2

ff f

Ped. Ped.

Allegretto (♩=160)

f *pp* *mf* *con gagliardia*

Ped.

sf

* *senza pedale*

pp *mf*

Ped.

sf

*

con entusiasmo

pp *f*

Ped.

p *ff*

rit.

a tempo

f

ff

accelerando

ff

sf

mf

ff

sf

mf

mf

f con entusiasmo

p

f

Tempo I (♩ = 92)

rit.

p

mf

r.h. *r.h.*

3

r.h. *r.h.*

f

p

r.h. *r.h.* *r.h.*

mf

3

3

ff

pp

perdendosi

l.h. *l.h.*

pp

INTERMEDIO

Presto (♩. = 100)

PEDRO BLANCO

III

ff

deciso

pp

cresc.

tenuto

dim.

f

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8

ff

pp

cresc.

f

Ped. *

f

bruscamente

Ped. ✻ Ped. ✻

ff

Ped. ✻ Ped. ✻

Ped. ✻

p

Ped. *l.h.*

f

ff

p subito

pp

tristamente

✻

doloroso

mf

Ped. ✻ Ped. ✻

f

Ped.

con decisione

ff

meno mosso

p vagamente

pp

Meno mosso (♩ =66)

p

con grande passione

con infinita melancolia

mf

f

con arroganza

ff

Ped. ✻ Ped. ✻ Ped.

p
tristamente

rit.

Tempo I.

deciso

f

p

f

dim.

p

f

ff

l.h.

ff

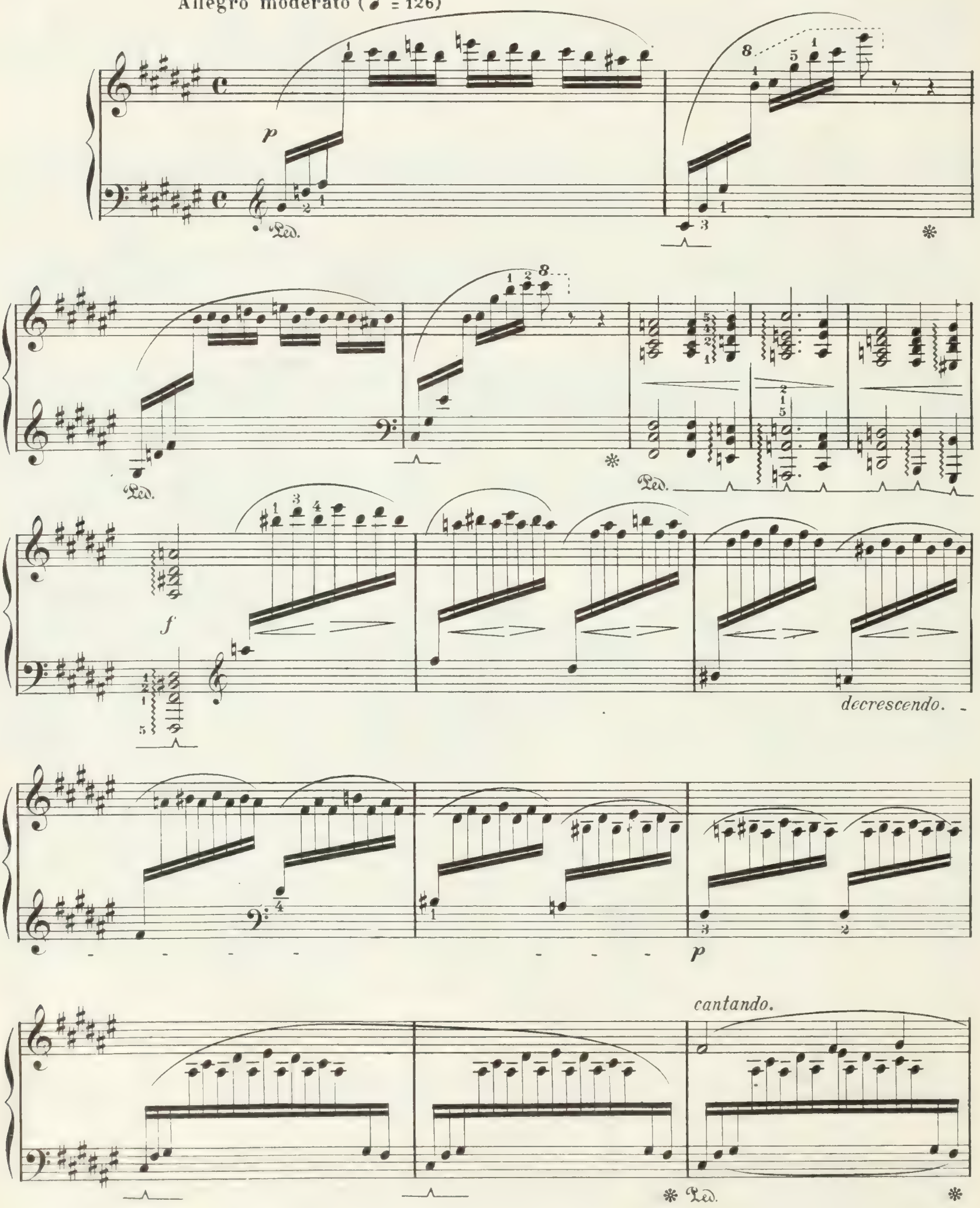
r.h.

LA FILEUSE

ETUDE

Edited by
Bern. Boekelman

JOACHIM RAFF
Op. 157, No. 2.

Allegro moderato (♩ = 126)

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Ped. * Ped. *simile*

l.h.

l.h.

pp

poco a poco crescendo.

f

p

rinfz.

cre - - - scen - - - - -

do - - - f

rinforzando ed incalzando.

Ped. ✻ Ped. ✻ *simile*

8

Ped.

tranquillo e dölcemente.

f *p*

Ped. * Ped. * Ped. *

Ped. *

l.h. *l.h.* *l.h.*

poco f

f

Ped. ✻

dolcissimo.

pp

Ped. ✻ *simile*

Ped. * Ped. *

simile

Ped. *

f *ten.* *p*

p

f *p*

p

8

senza Ped.

8

pp *rit.*

Ped. *

NOCTURNE

F MAJOR

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Edited by Ignace J. Paderewski

CHOPIN
Op. 15, No 1

Andante cantabile

semplice e tranquillo

sempre molto legato

Ped. *

dolciss. *a tempo.* *delicatissimo*

poco cresc. e riten.

p

Ped. Ped. Ped. * Ped. * Ped. * Ped.

Ped. Ped. *

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Ped. * Ped. *

Ped. * Ped. *

dolciss

Ped. * Ped. * Ped. *

smorz.

Ped. Ped. Ped. Ped. Ped. *

Con fuoco.(♩=84.)

f

Ped. *

Ped.

rf cresc.

Ped. Ped. Ped. Ped. Ped. Ped.

ff dim.

fz

Ped. Ped. Ped. Ped.

dim.

pp e poco riten.

T. S. P. Ped. Ped. Ped. Ped.

a tempo

dim.

cresc.

Ped. Ped.

Con fuoco

9/8 *f*

Ped. ✻ Ped. ✻

f

Ped. ✻ Ped. ✻

cre - - - scen - - - do

f3

Ped. ✻

cre - - scen - do

Ped. ✻

sempre legato

pf3 *pp*

Ped. ✻ Ped. ✻ Ped. ✻

dim. *rall. e calando*

Tempo I.

sotto voce

dolciss.

poco cresc. e riten.

dolciss.

pp dim. rall. smorz.

T.S.P.

ROMANCE

Edited by
Charles Dennée

D-FLAT MAJOR

JEAN SIBELIUS
Op. 24, Nº 9

Andantino

p

mp

ben marcato

8

pp

mp

ben marcato

Ped. ✻

dolce

p

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped.

pp più p

Ped. ✻ Ped. ✻ Ped. ✻

una corda

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f *sfz* *sfz* *mf*

Ped. ✻ Ped. ✻

f *p*

Ped. ✻ Ped. ✻ Ped. ✻

(m.d.sopra)

p *espress.*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

p

mf ben marcato

Ped.

p

p

mf ben marcato

Ped. ✻

p

dolce

mp

poco cresc.

Ped. ✻ Ped. ✻ Ped. ✻

poco f

ff

f

Ped.

più f

ff

f

cresc. molto

cresc. il più possibile

f

Ped. * Ped.

8 l.h.

r. h.

fz dim. poco l.h.

(rit.)

Ped. * Ped.

ten.

pp

cresc.

Ped. * Ped.

8

fz f segue fz ff f

Spd

meno f

dolce

p *mp*

Ped. ✻ Ped. ✻ Ped. ✻ Ped.

più p

dolce

pochiss. riten.

Ped. ✻ Ped. ✻ Ped. ✻

f

mf

mp allargando

Ped. ✻ Ped. ✻

GAVOTTE AND MUSETTE

(From Suite in D minor)

Edited by
August Fraemcke

EUGEN d' ALBERT
Op. 1, No. 4.

Moderato

p

leggiero.

p stacc.

pp

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p

8va

cresc.

f

ff

8va

Fine

Musette

pp ben legato.

pp

sf

pp

sf

8va

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8va

dim.

dolciss.

molto
pp delicato

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8va

pp

Ped. * Ped. * Ped. * Ped. *

8va

dim. e poco riten.

ppp

* Ped. * Ped. * Ped. *

D. C. al Fine

THREE HUNGARIAN DANCES

No. I, in G MINOR

Edited by
Charles Dennée

JOH. BRAHMS

Allegro

espress. *mf* *p legg.* Ped. ✻

espress. *mf* *p legg.* *espress.* Ped. ✻

p Ped. ✻

p *mf* Ped. ✻

8 12 1 1 *sf* ✻ Ped.

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12 sf Ped. * 12 sf Ped. * 12 8 1 1 Ped.

8 * p legg. rf p rf f

8
p legg.
Ped. * Ped. *
8
p
sf
Ped. * Ped. *
f
6 6
sf
f
8
6 6
sf
p
f

p *rit.* *f a tempo*

p

p legg. 8

Ped. ✻

p legg.

espress.

Ped. ✻

8

p

Ped. ✻

8

p.

Ped. ✻

mf

sf

Ped.

sf

Ped.

sf

Ped.

Ped.

p legg.

rf

p

rf

f

8

p legg.

sf

p

sf

f

6

6

f

f

f

Ped.

*

No. II, in F MAJOR

Allegretto

p

grazioso.

p

sotto voce.

grazioso.

sotto voce.

p

cresc.

Vivace.

ff

sf

sf

p

sf

sf

più p

poco

a

poco

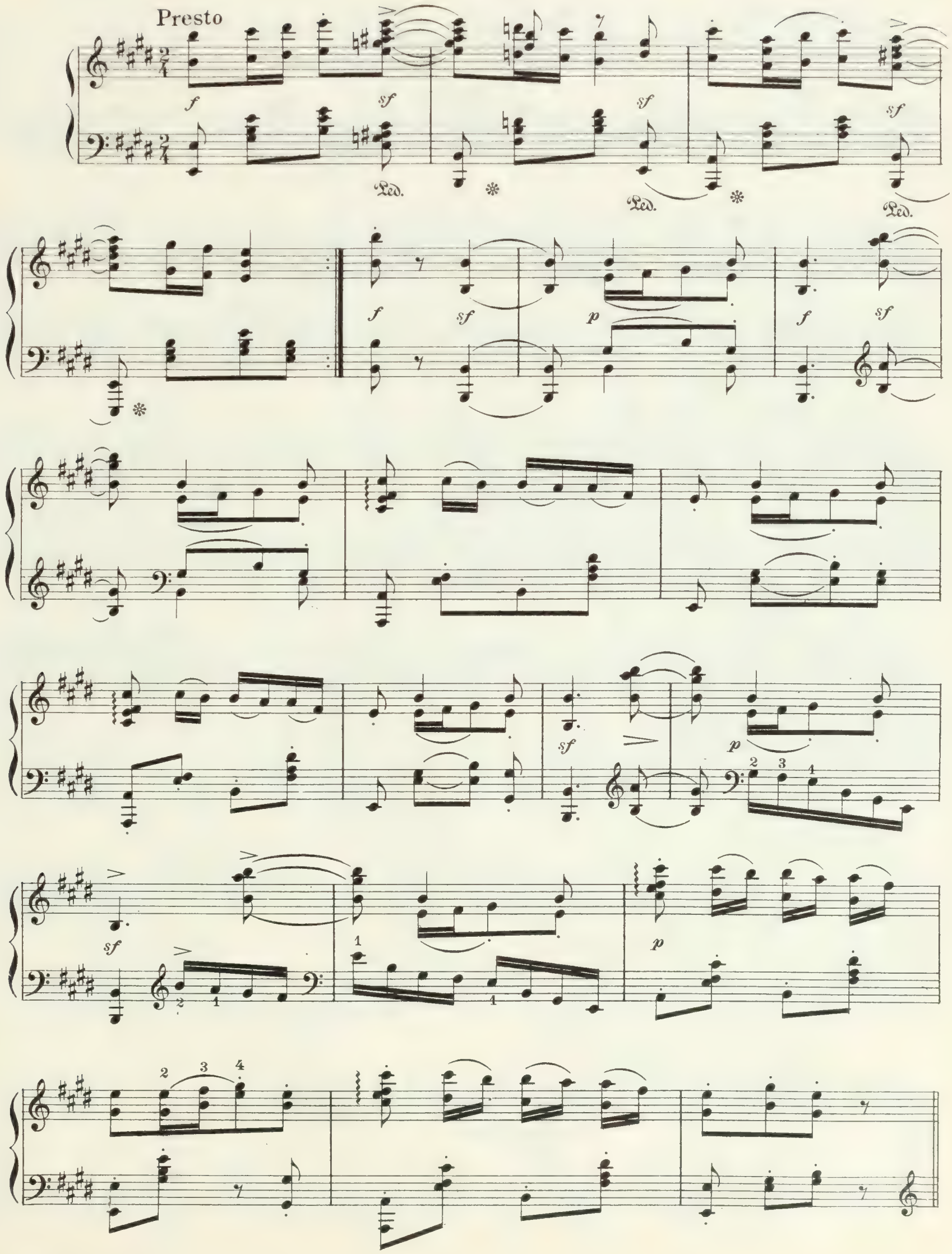
Tempo I.

p grazioso.

p

Nº III, in E MAJOR

Presto



p

poco sost.

p in tempo

poco sost.

f in tempo

sf

p

sf

sf

p

f ben marc.

sfz *p*

p

8

p

8

p

sempre più Presto.

f

p

f

5 4
2 1

2 4 5 5 4 5 3 4 5
1 1 2 2 2 3 4 5

sf

8

sf

col 8

5 4 5 4

col 8

f

CAPRICCIO

F-SHARP MINOR

Edited by
Bern. Boekelman

F. MENDELSSOHN
Op. 5

Prestissimo (♩ = 104)

p *cresc.* *f*

pp e leggiero

Ped. ✻

sempre pp

cresc.

Ped. ✻ Ped. ✻ Ped. ✻

f *p* *f* *p* *f* *p* *f* *sf*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

sf *sf* *ff*

ff

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

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p cresc. p

Ped. ✻ Ped. ✻

f pp p

Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻

pp

Ped. ✻

cresc. p

mp cresc. mp mp f

Ped. Ped. Ped.

cresc. ff marcato

Ped. Ped. Ped.

sempre ff pp

Ped. Ped. Ped.

leggiero

Ped. Ped.

Ped. Ped. Ped.

f *p* *f* *p*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

f *p* *sf* *sf* *sf* *sf* *ff*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped.

ff *sempre ff*

✻ Ped. ✻ Ped.

ff *secco* *marcato (energico)*

ff *fz* *legato*

✻

marcato il tema

crescendo *poco* *a* *poco*

f

ff

Ped. ✻ Ped. Ped. ✻

8

legato

f *marcato*

Ped. ✻ Ped.

Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻

(*p*)

marcato

Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻

cresc.

Ped. ✻

cresc. - *poco* - - *a* - - *poco*

f

Ped. *

sempre - - - *cresc.* - - - - *al*

ff

marcato

Ped. Ped. Ped.

Ped. * Ped. * Ped. * Ped.

marcato

f

Ped. Ped. Ped. *

marcato

Ped.

a tempo

marcato

ff

ral - len - tan - do

marcato

meno f

cresc.

ff

ff

Ped.

cresc.

f

pp e leggiero

Ped.

sempre ***pp***

cresc.

f

p

f

p

f

p

sf

sf

sf

ff

f

ff

cresc.

pp

Ped. ✻

p

Ped. * Ped. * Ped. *

pp

Ped. *

cresc.

p

Ped. *

cresc.

mf

Ped. *

mf *f* *cresc.* *ff* (*marcato*)

Ped. ✻ Ped. ✻

sempre ff

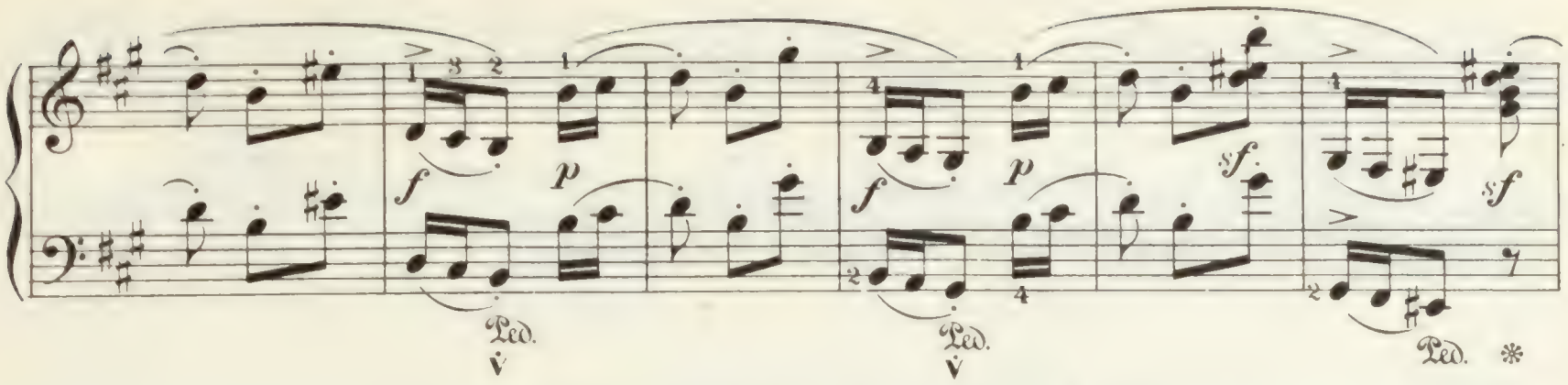
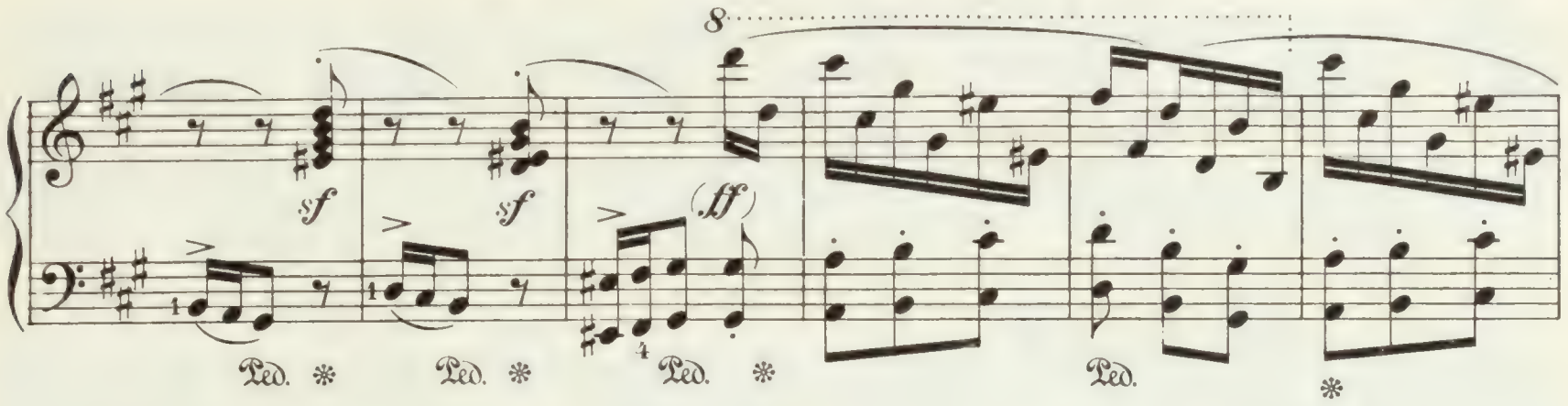
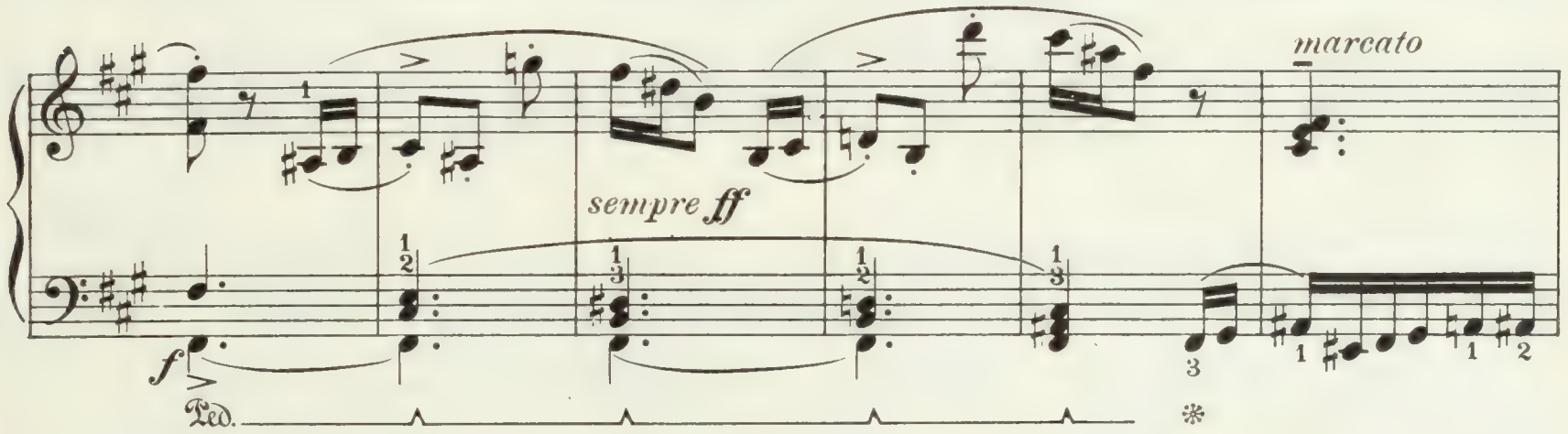
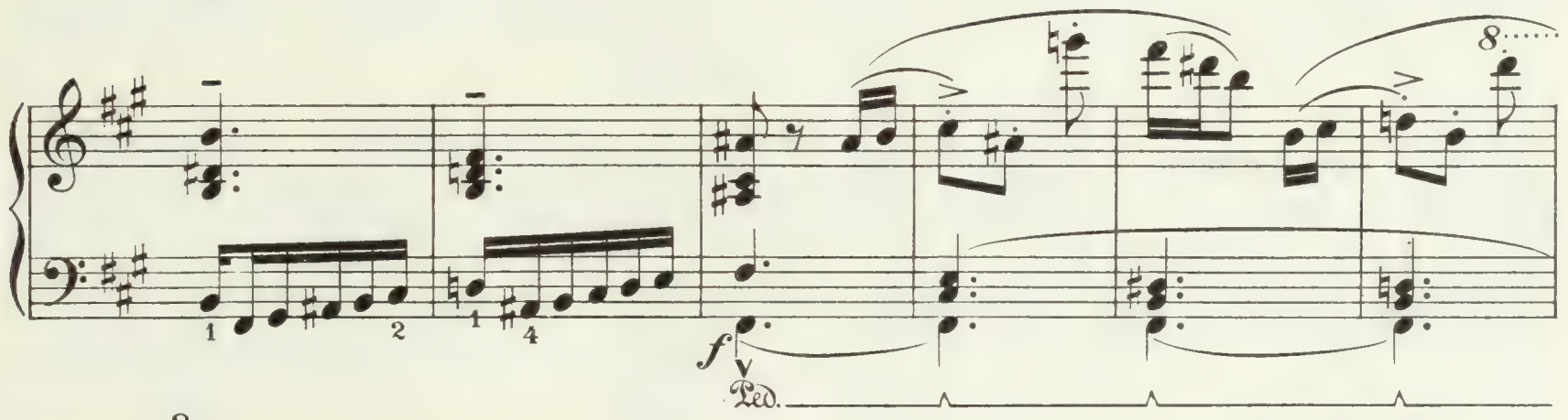
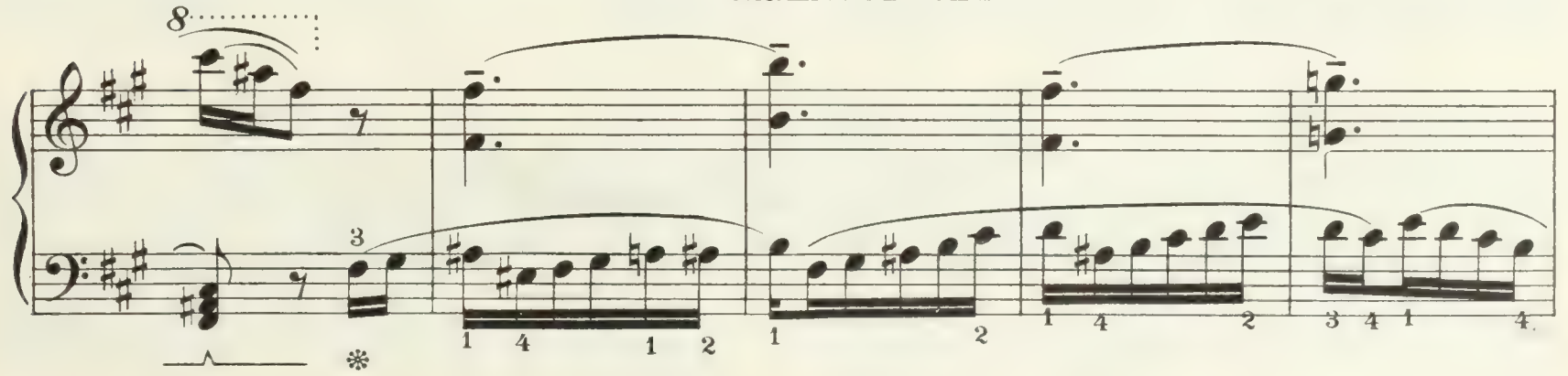
Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

pp e leggiero

Ped. ✻

Ped. ✻ Ped. ✻

f *p*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

f
p
f
p
sf
sf
Ped.
Ped.
Ped.

8
sf
sf
(ff)
Ped.
Ped.
Ped.
Ped.

marcato
sempre ff
f
Ped.

8
f
Ped.

8

legato

marcato

ff

Ped. ✻ Ped. ✻ Ped.

marcato

Ped. ✻

meno f

cre - scen - do

sempre

ff

Ped.

ff

ff

Ped. * Ped.

marcato molto

ff

GIGUE

BALDASSARE GALUPPI
1706-1785

Allegro

f con molto fuoco

fz *fz* *fz*

sf *sf* *sf*

f

p leggiero

cresc.

sf sf sff

f con anima

sf sf sf sf sf sf sf sf

sf sf sf sf sf sf p

f

sf

p

sf *sf* *sf*

sf *sf* *sf* *sf*

p

cresc.

p e leggiero.

cresc.

f

ff

ten.

ten.

NOCTURNE

C-SHARP MINOR

Edited by
A. Pero

F. CHOPIN
Op. 27, № 1

Larghetto (𝅗𝅥 = 42)

segue

Ped.

sotto voce

sempre legato

simile

dim.

pp

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molto legato

dim.

ritenuto

pp

Piu mosso ($\mathbf{\mathit{d}} = 54$)

ten. *ten.* *ten.* *ten.*

segue

poco a poco cresc.

f

fz

sempre piu stretto

sempre piu f

appassionate

ff

cresc.

ritenuto

sostenuto

fff

agitato

dim.

sotto voce

simile

poco a poco

cresc.

ed accelerando

molto cresc.

con anima

ten.

stretto

ff

f

ten.

poco rit.

pp

ten.

cresc. ed accel.

ff

fz

pesante.

rit.

con forza.

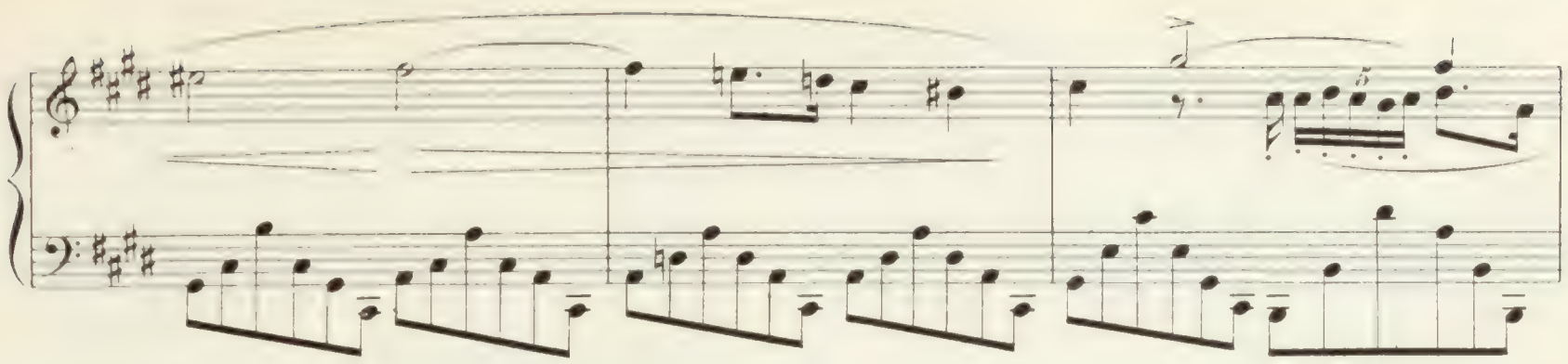
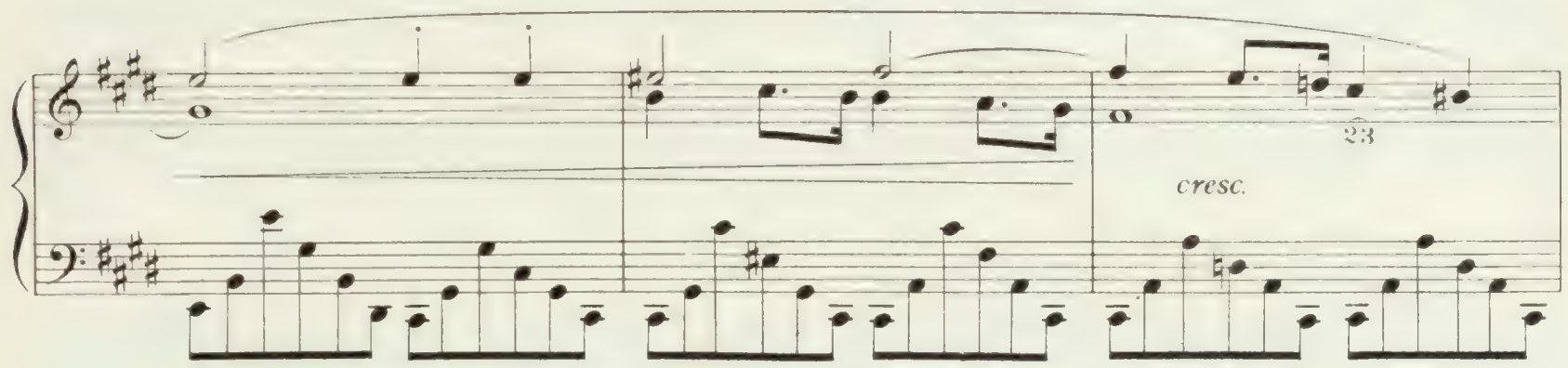
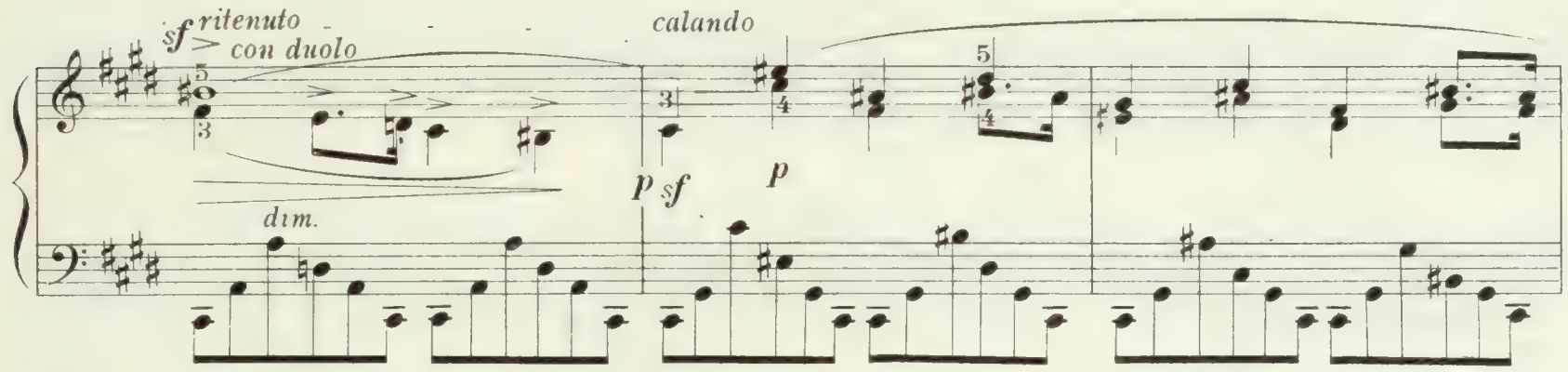
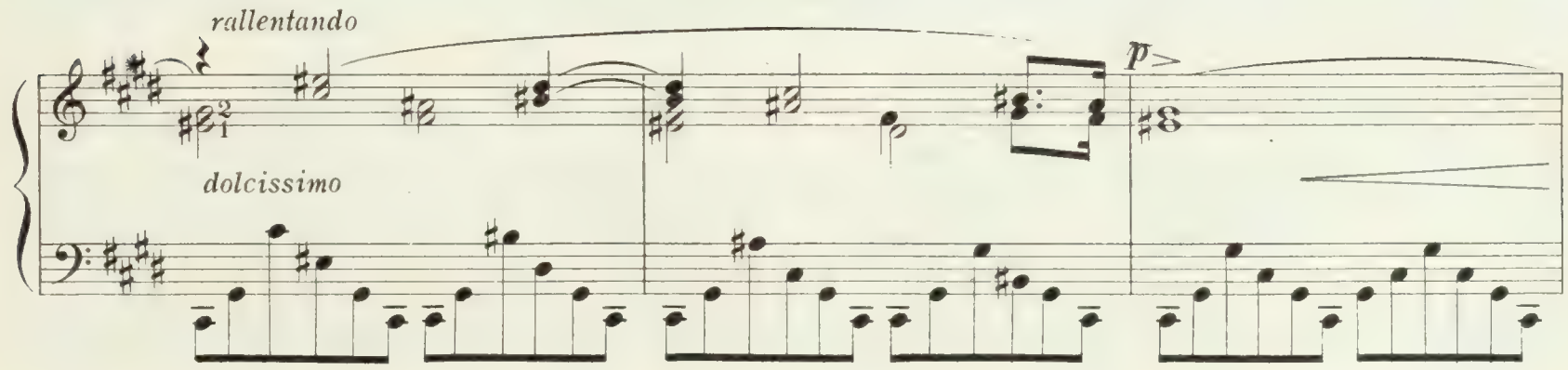
Tempo I.

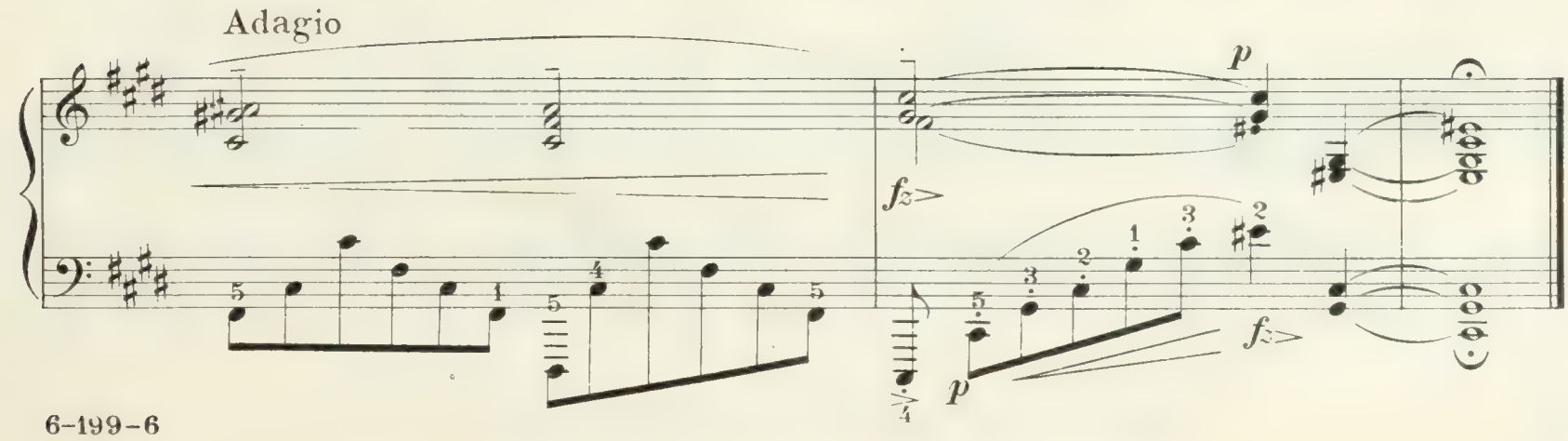
fz p

sotto voce

sempre legato

Ped.

simile

cresc.

sf
ritenuto
con duolo
calando
dim.
p
sf
p

rallentando
dolcissimo
p


Adagio
p
fz
fz
p

THE MAIDEN'S WISH

CHANT POLONAIS

(Transcription)

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Edited by Ignace J. Paderewski

CHOPIN-LISZT

Allegro vivace

accel.

f

dimi - - nuen - - - do

mf

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Un poco meno allegro

dolce espress.

senza Pedale

espress.

una corda

tre corde

Tempo I.

Variante I.

Un poco meno Allegro

p *dolce con grazia* *sempre legato*

poco rall.

rinforz.

T.S.P.

dim. *smorz.*

Variante II.

dolciss.

pp

Ped. * Ped. * Ped. *

1 2

sempre dolce

Ped. * Ped. * Ped.

pp

8 8

*

8

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

Ped. * Ped. *

Ped. *

Ped. *

Variante III.

Più animato

8

p

Led. Led. Led. Led. ✻ Led. Led. Led. Led. ✻

Led. Led Led. Led. ✻ Led. Led. Led. Led. ✻

sempre più agitato e rinforz.

Led. Led. ✻ Led. Led. Led. Led. ✻

Led. Led. Led. Led. Led. Led. Led. ✻

8

ff

Led. ✻ Led. ✻ Led. ✻

8

ff *sf un poco rallen_ tan _ do_* *sf sempre f*

Led. ✻ Led. ✻ Led. ✻ Led. Led. Led. Led. ✻

Vivace

8

Led. * Led. * Led. * Led. *

8

p

Led. Led. Led. Led.

una corda

Led. *

pp

più dim.

Led. Led. Led. Led. Led. Led.

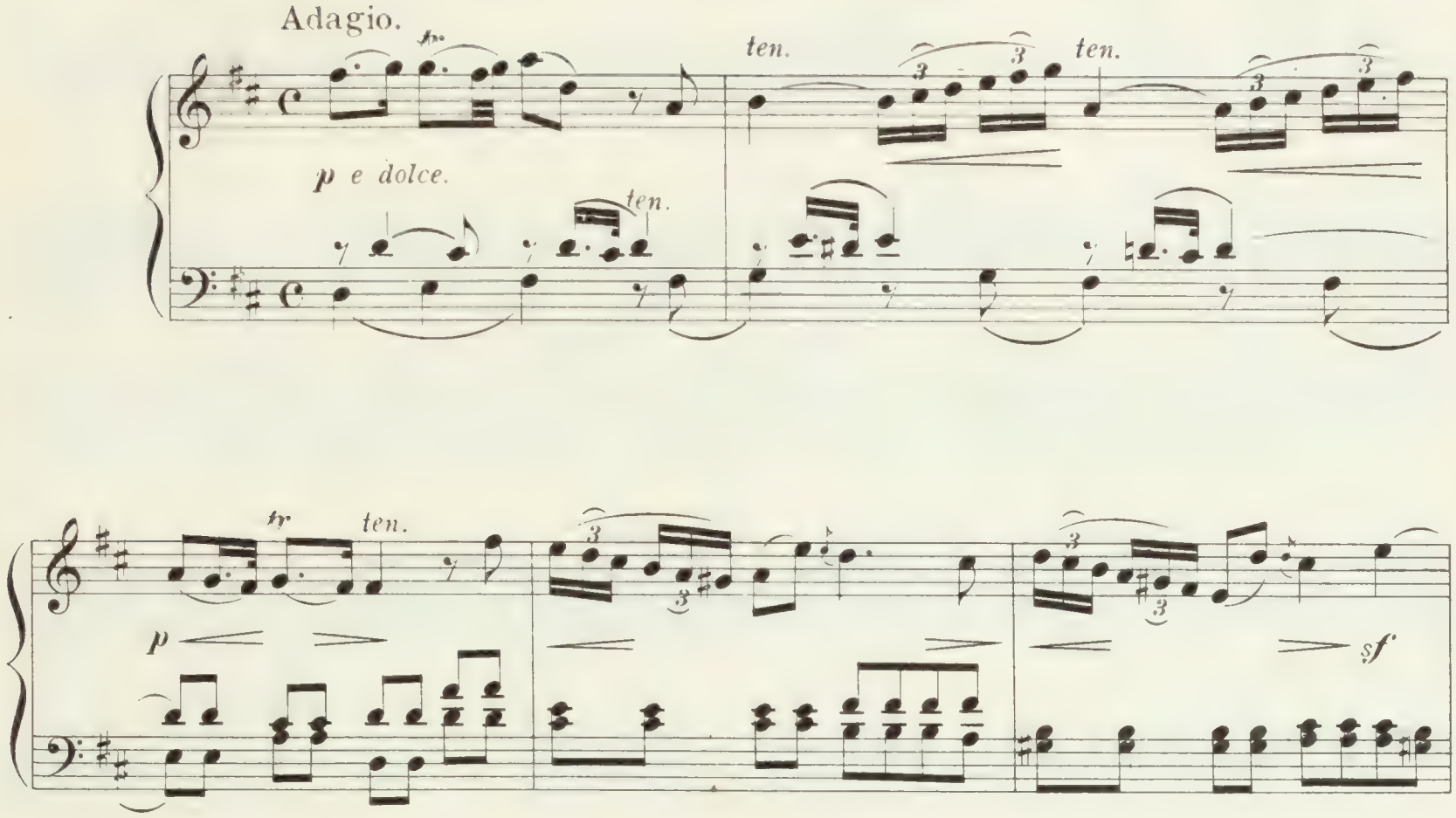
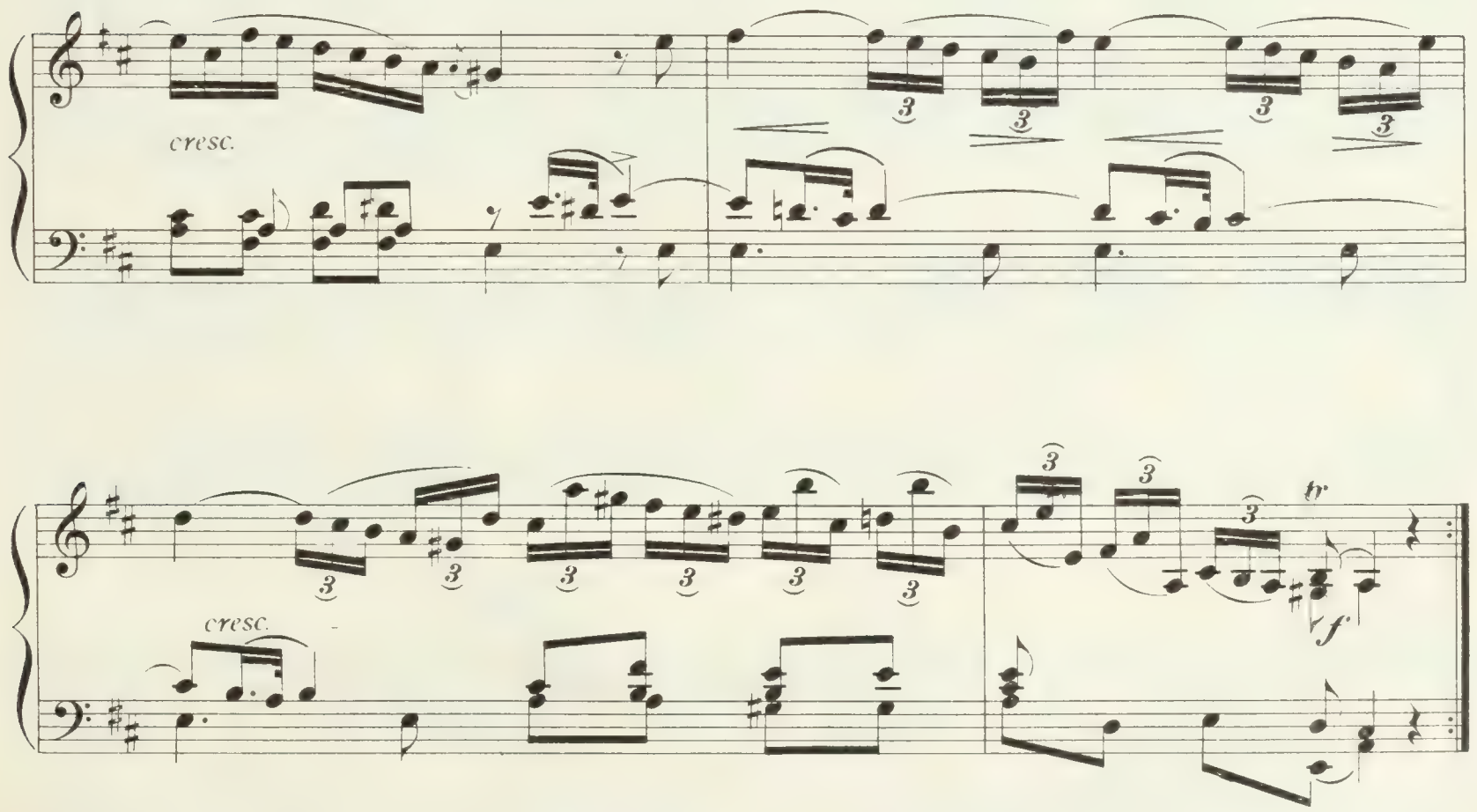
perdendo

8

ppp

*Led. *

SONATA

BALDASSARE GALUPPI
1706-1785

f *p* tr

espressivo

cresc. *al* *f* tr

Allegro

f *sf*

con fuoco *sf* tr

ff *sf* tr

m.d. *m.s.* *p leggiero* *m.d.* *m.s.* *segue*

cresc.

f

p

f

sf

p

f

p

f

ten.

ten.

tr

ten.

f

ten.

tr

ff

sf

ten.

ff

tr

sf

fz

ff

tr

sf

tr

sf

p leggiero.

cresc.

f

p

f

sf

sf

poco rit.

poco rit.

tr

pp leggiero.

mf

pp

cresc.

f

con fuoco

sf

cresc.

sf

5 2 3 4

sf

p

cresc.

sf

ten. ten.

ff

ten.

dolce

3 tr

f

ten.

ten.

3 tr

sf

f

Spirituoso e staccato.

ff *sf* *ten.* *mf* *cresc.*

ten. ten. ten. ten. ten. ff mf

ten. ten. ten. ten. ten. ten. ff

tr ten. mf dolce p

cresc. ten. ten. ten. fz mf ten. ten. cresc.

ten. ten. ten. ffz ff ten.

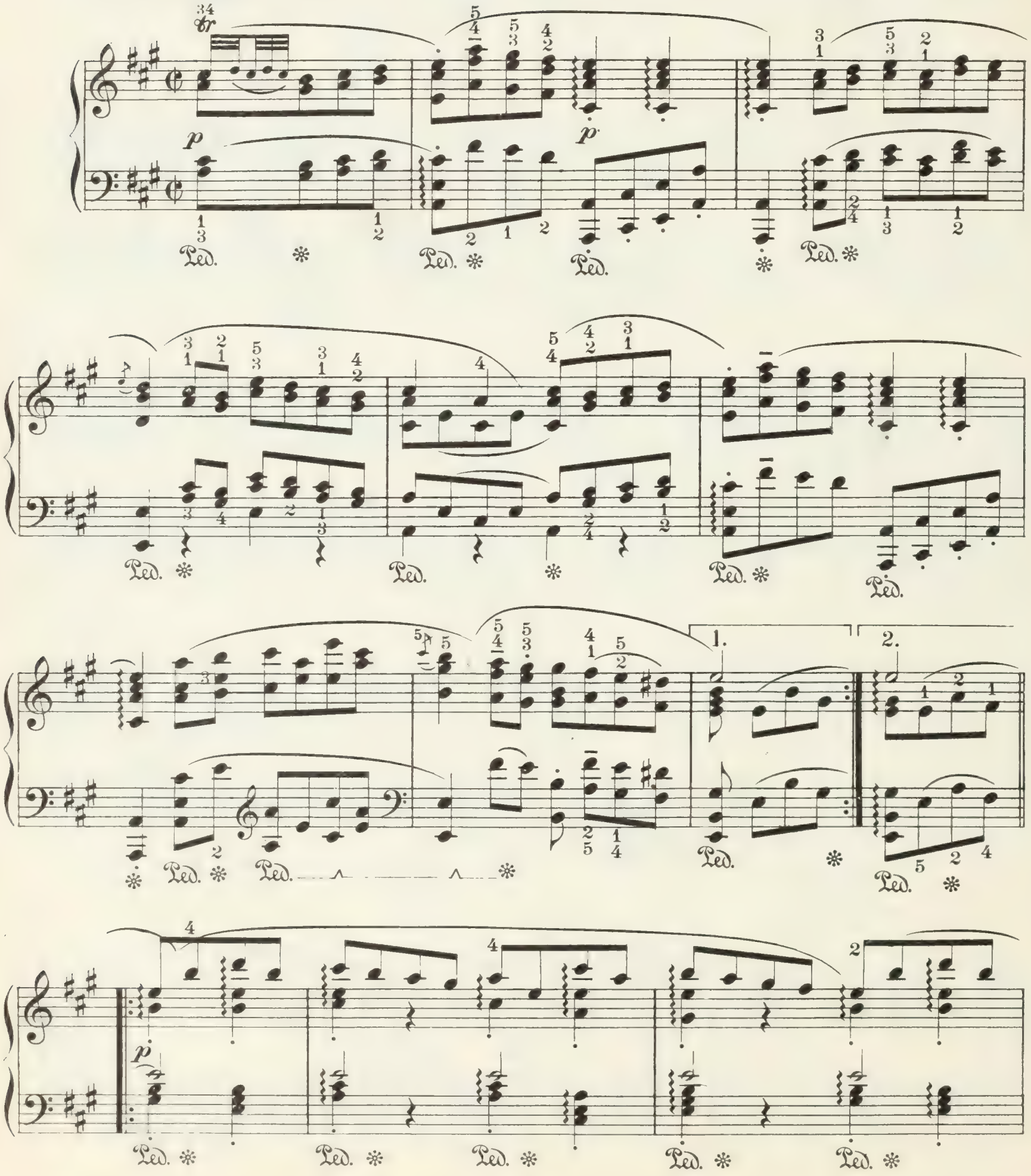
GAVOTTE

(From "Iphigenie in Aulis")

Transcribed for Clara Schumann
by Johannes Brahms
Edited by
Bern. Boekelman

GLUCK=BRAHMS

Grazioso



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tr

legg.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

1. 2.

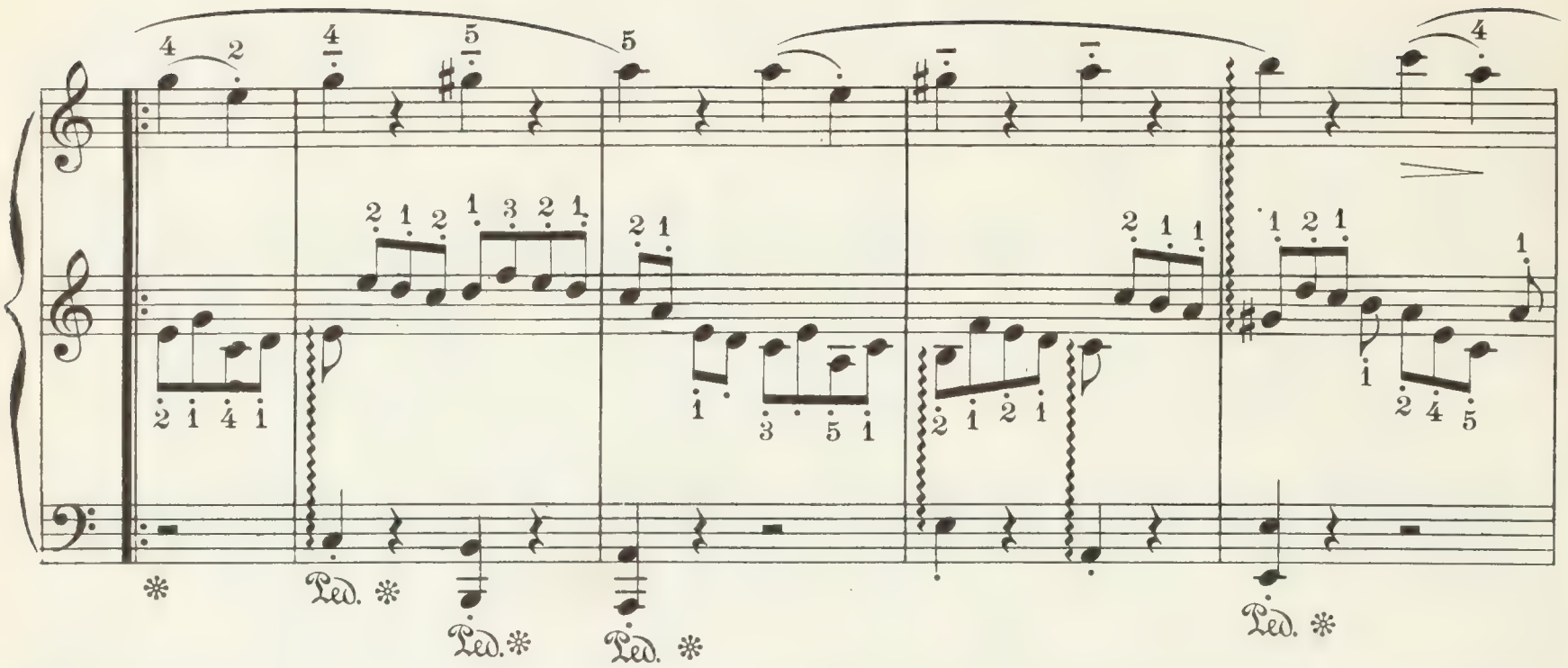
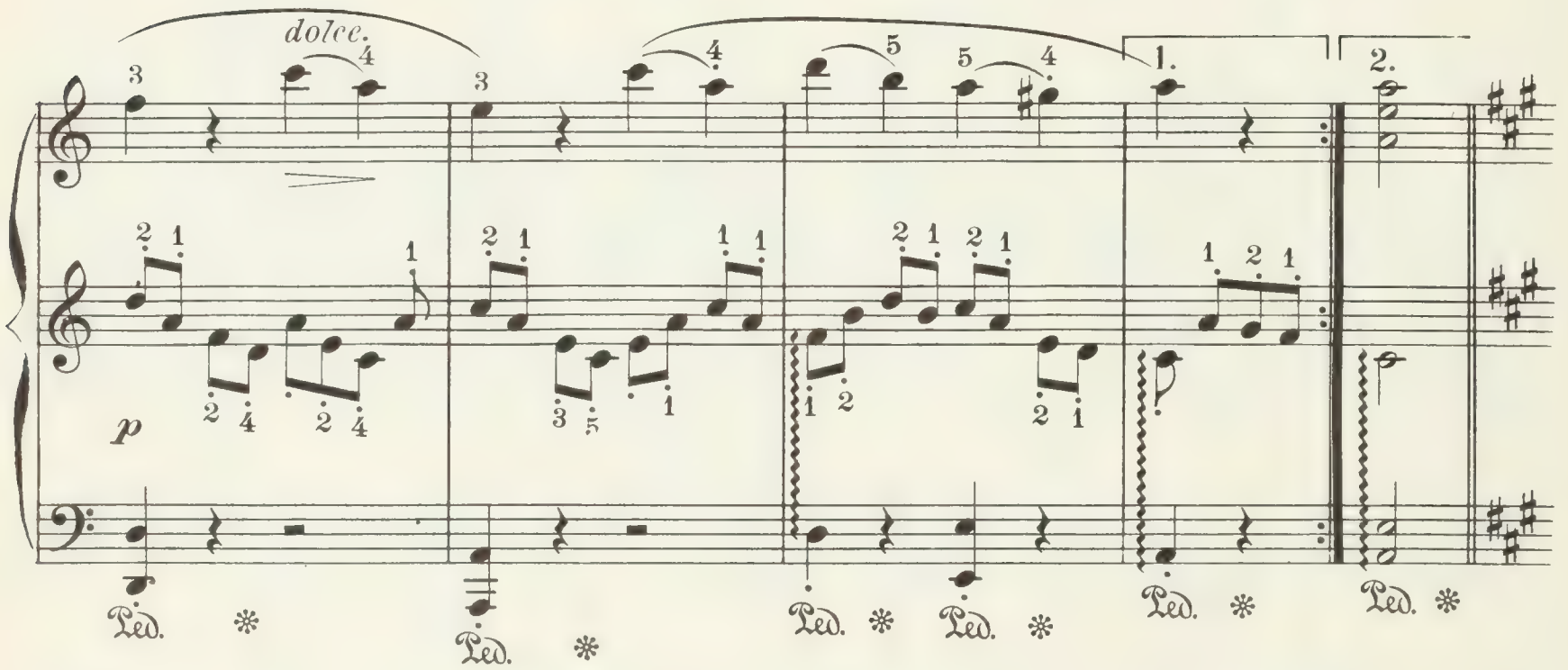
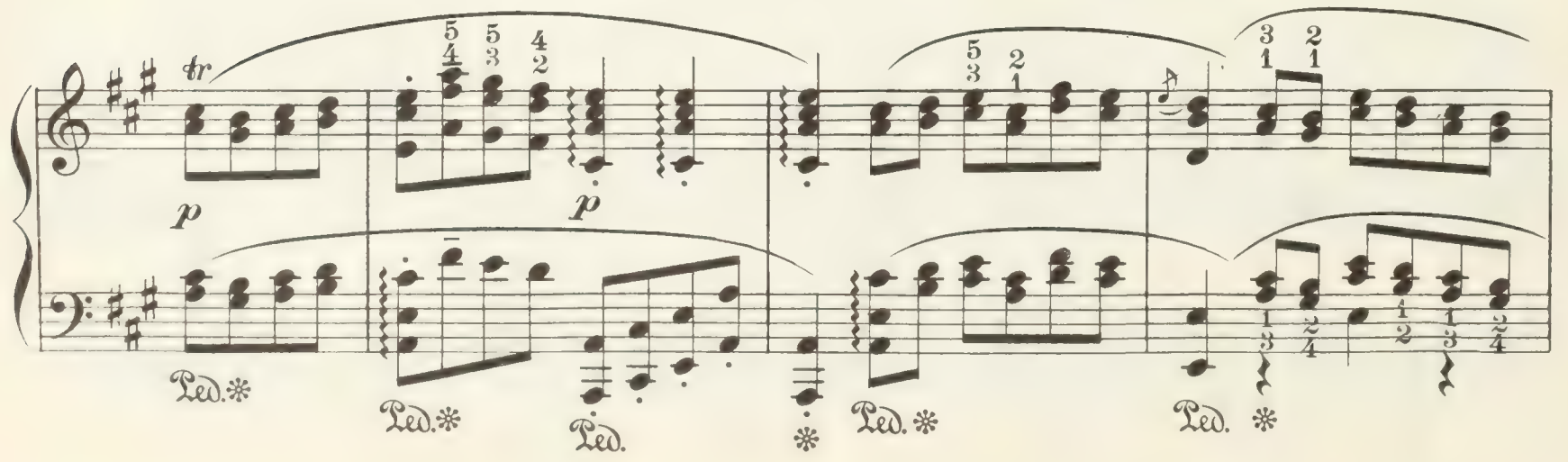
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

dolce.

p

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

1. 2.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. ✻
Ped. ✻
Ped. ✻
Ped. ✻
Ped. ✻

dolce.
1.
2.
p
Ped. ✻
Ped. ✻
Ped. ✻
Ped. ✻
Ped. ✻
Ped. ✻

tr
p
p
Ped. ✻
Ped. ✻
Ped.
Ped. ✻
Ped. ✻

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

p dolce.

Ped. * Ped. * Ped. * Ped. *

tr

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

legg.

pp ritard.

Ped. * Ped. * Ped. * Ped. * Ped. *

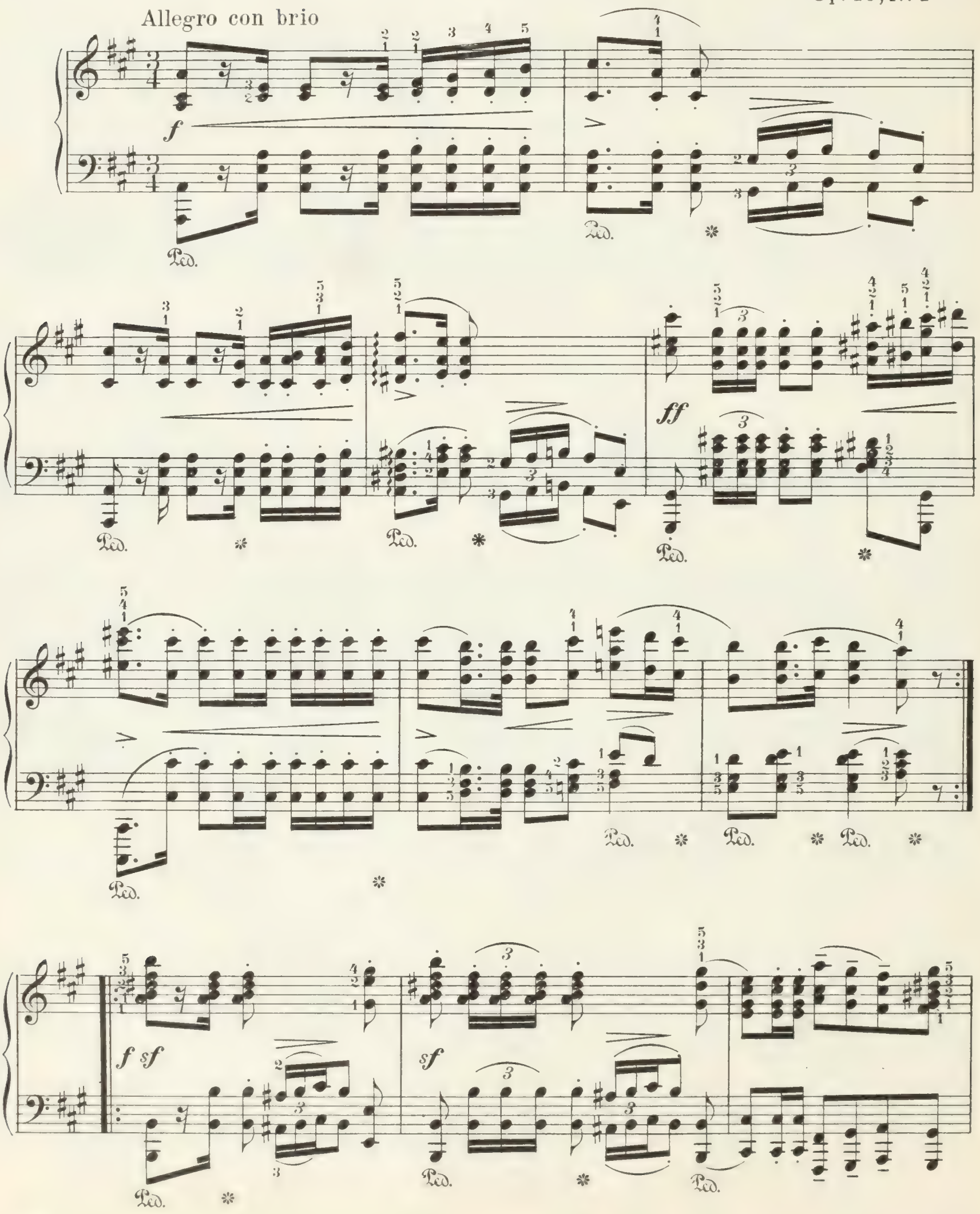
POLONAISE MILITAIRE

A MAJOR

Edited by
August Fraemcke

F. CHOPIN,
Op. 40, No. 1

Allegro con brio



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sf

Ped. ✻

sf

Ped. ✻

Ped. ✻

f

Ped. ✻

Ped. ✻

ff

Ped. ✻

Ped. ✻

Fine

Ped. ✻

energico

f

fff

cresc.

mf

cresc.

f

fz

ff

a tempo

ritenuto

cresc.

fff

Ped.

ff

mf

fz

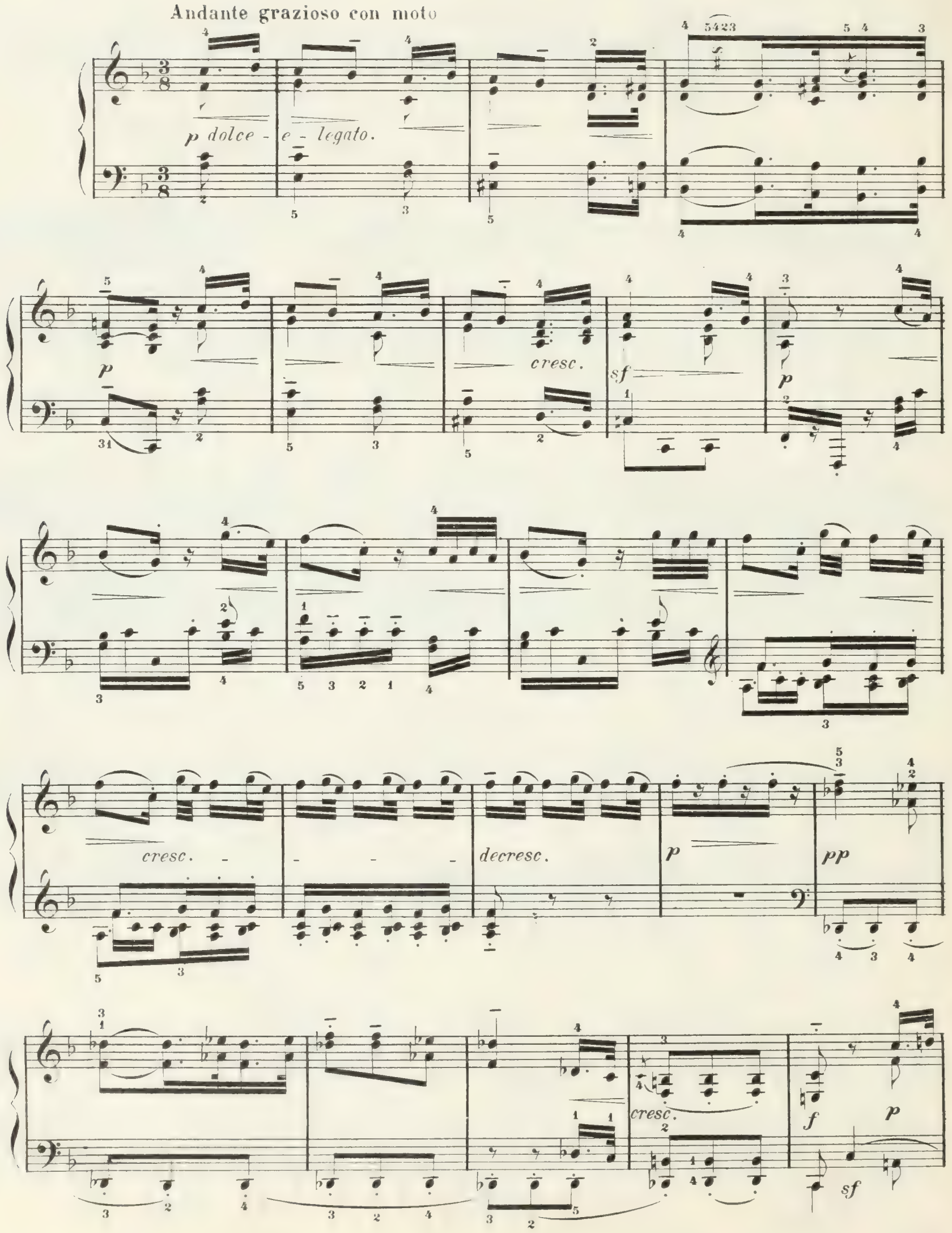
D.C. al Fine.

ANDANTE

F-MAJOR

L van BEETHOVEN

Andante grazioso con moto



cresc.

p

cresc.

sf

p

cresc.

sf

p

p *cresc.*

f *p*

sf *sf* *dolce.*

sf *sf* *legato.*

cresc. *p* *cresc.* *sf*

p

cresc.

decresc.

p

pp

cresc.

p

cresc.

p

sf

dolce. e staccato.

p

cresc.

sf

1.

2

cresc.

fp staccato.

cresc.

1.

2.

p

cresc.

sfp

legato.

cresc.

p

cresc.

sf

p

cresc.

decresc.

p

pp

cresc.

p *legato.*

cresc.

p *legato.*

cresc.

sf

p

ten.

ten.

sf

sf

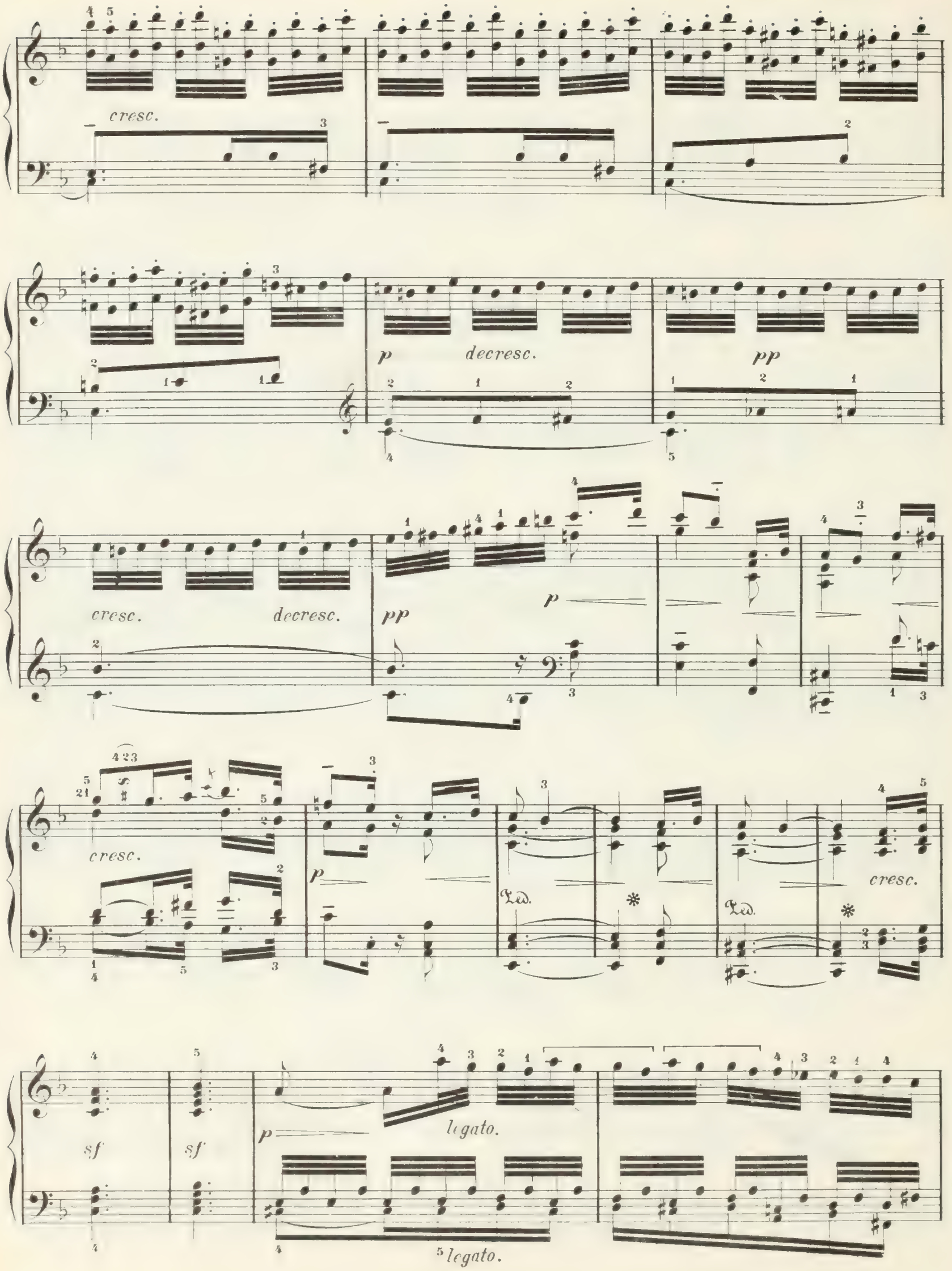
cresc.

p

sf

p

sf

p legato.

cresc.
p
decresc.
pp
cresc.
decresc.
pp
p
cresc.
p
Ped.
Ped.
cresc.
sf
sf
p
legato.
legato.

cresc.

dim.

p

cresc.

8 ad lib. loco.

sf

legato. decresc.

p

p

Ped.

decresc.

Ped.

pp

ppp

cresc.

p

de cresc.

f

p

f

p

cresc.

p

Ped.

LIEBESTRAUM

A DREAM OF LOVE

(Nocturne)

Edited by
A. Pero

A-FLAT MAJOR, No. III

FRANZ LISZT

Poco allegro, con affetto

dolce cantando

p

Ped. * Ped. * Ped. * Ped. *

sempre Pedale

ten.

215-6-CB

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poco cresc ed agitato.

rit.

8

p

8

ad lib.

lusingando.

p

più animato, con passione.

cre *scen* *do.*

sempre stringendo.

f

Ped. * Ped.

simile

ff

sempre più rinforzando

appassionato assai

Ped. * Ped. *

8

affrettando.

8

rapido.

dim.

8

leggiero.

Tempo I.

dolce armonioso.

poco a poco

rit.

più smorz. e rit.

morendo

Ped. * Ped. * Ped. *

MY JOYS

CHANT POLONAIS

(Transcription)

From the CENTURY LIBRARY *of* MUSIC
Edited by Ignace J. Paderewski

CHOPIN - LISZT

Quasi allegretto

rubato

sotto voce

una corda e legato

dolciss.

cantando

rit. e smorz.

sempre dol. e legato

T.S.P.

poco rit. *pp*

T.S.P.

poco rit. *pp*

T.S.P.

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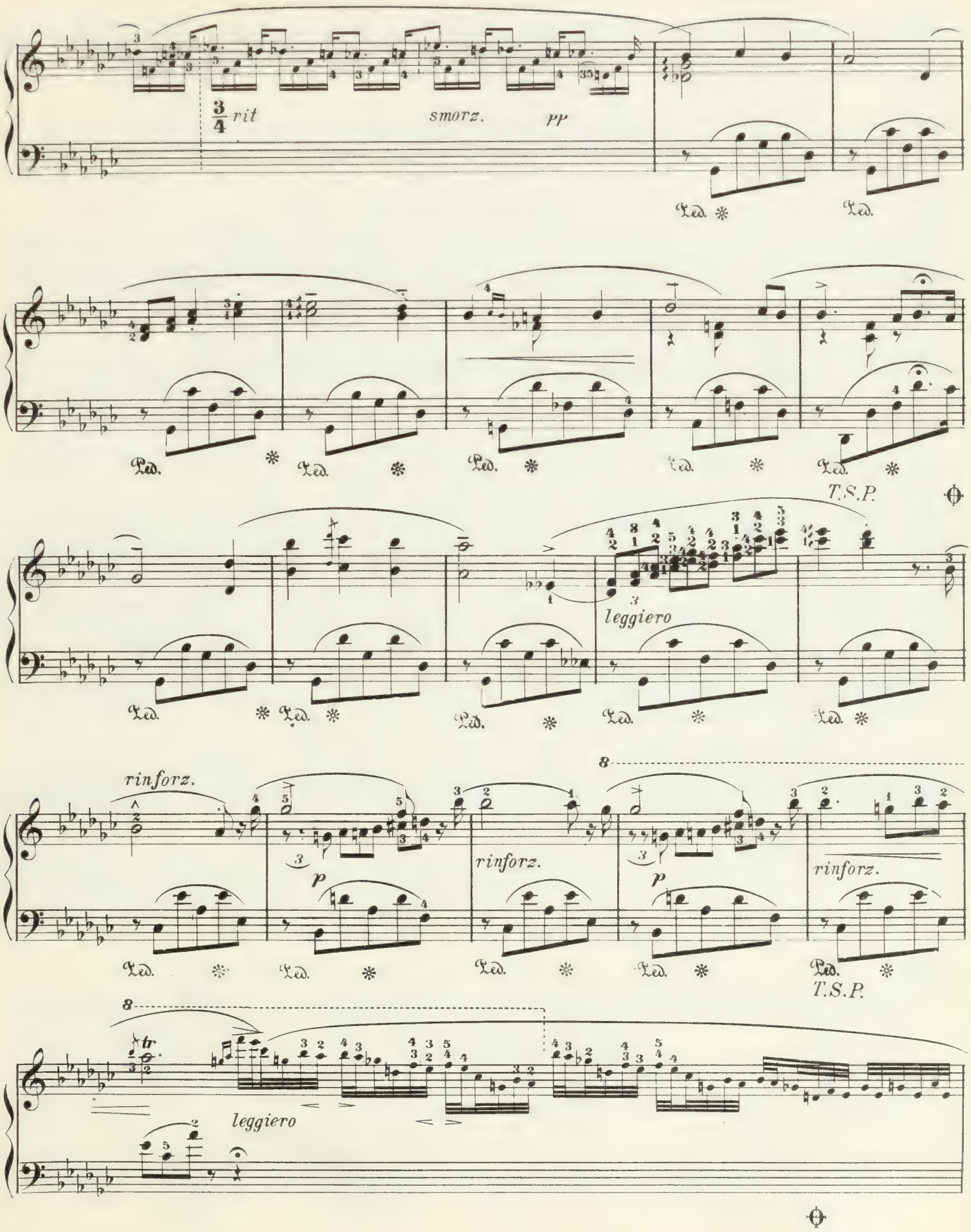
pp *rinforz.* *agitato* *rit.* *agitato* *più appassionato* *dim.* *pp*


3/4 rit
smorz.
pp
Ped.
T.S.P.
leggiero
rinforz.
p
8
tr
leggiero

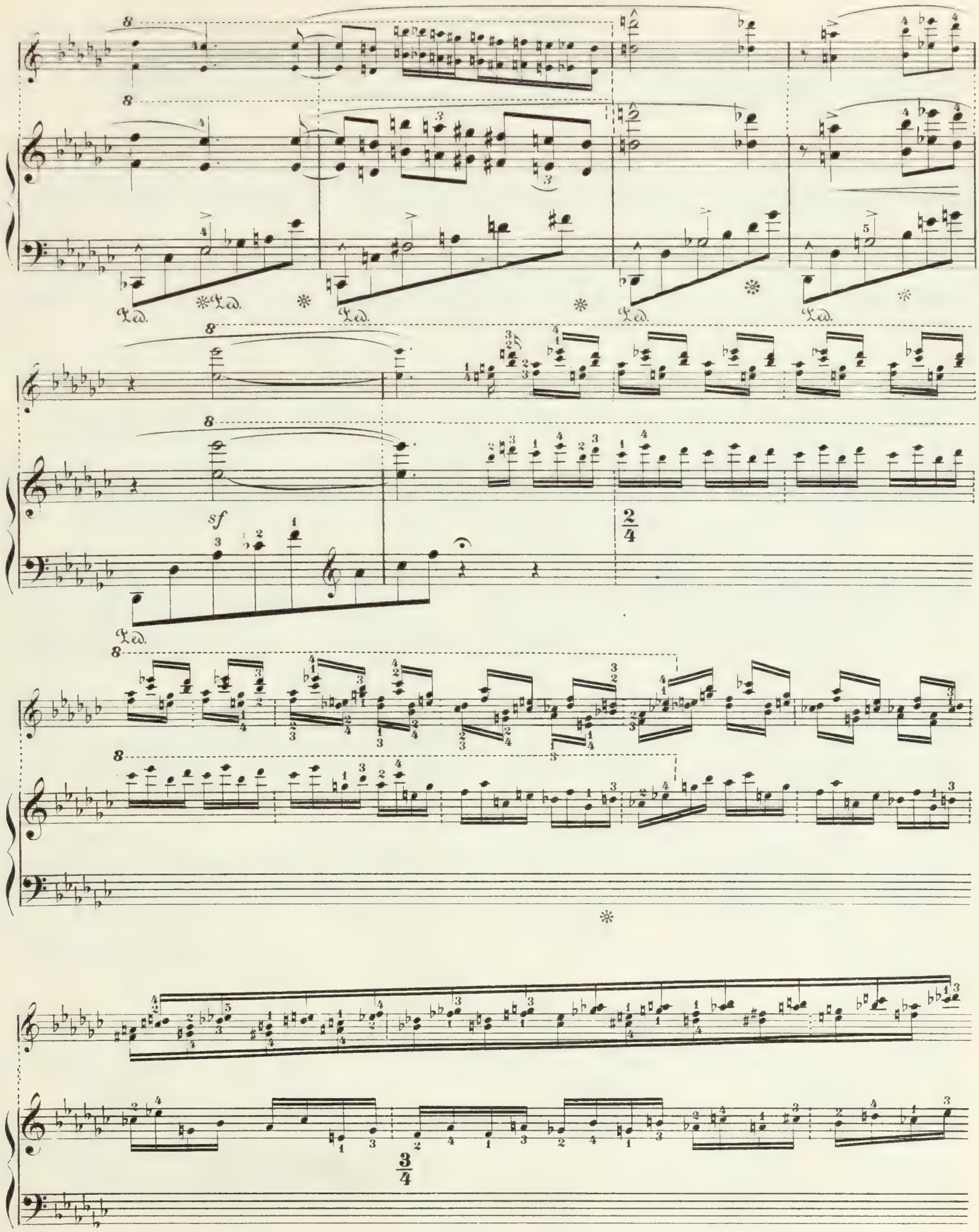
accelerando

p *segue*

più accelerando e string. molto

ff con somma passione
marcato

sempre ff


8
8
Ped.
Ped.
Ped.
Ped.
8
8
sf
Ped.
2/4
8
8
3/4

8

dolce e semplice

rit.

pp

perdendosi

PAPILLONS

BUTTERFLIES

From the CENTURY LIBRARY *of* MUSIC
Edited by Ignace J. Paderewski

SCHUMANN
Op. 2.

INTRODUZIONE
Moderato

mf

p

Brillante (♩ = 120)

I

p dolce

f

p

r. h.

Prestissimo (♩ = 116)

II

ff

mf

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ten.

mf

pp

III

Mosso (♩ = 120)

f

sf

sf

sf

1.

2.

ff

ff

p

Presto (♩. = 108)

IV

p *sf* *cresc.* *f* *pp* *accel.* *e* *cresc.* *p* *loco*

1. 2.

ritenuto *a tempo* *p* *sf* *cresc.* *ff* *ff*

Andante (♩ = 80)

V

basso cantando

sf sf sf

mf

pp

Prestissimo (♩ = 152)

VI

sf *sf* *sf* *sf* *f*

1. 2.

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped.

Meno mosso (♩ = 138)

8 8 1.

pp e staccato

Ped. ✻ Ped. ✻ Ped.

Tempo I

2.

sf *sf* *sf*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Meno mosso

pp

sf *mf leggiero* *sf*

Ped. ✻ Ped. ✻

1. 2.

sf

Ped. ✻ Ped. ✻

Tempo I

sf *sf* *sf* *sf* *ff* *fz*

Semplice (♩. = 58)

VII

pp

mf

VIII

Allegro (♩ = 152)

ff

p

poco rit.

f

riten.

Prestissimo (♩. = 112)

IX

mf *sf* *pp* *pp*

1. 2.

X

Vivo (♩. =108)

pp e staccato

cresc.

Più lento (♩ =138)

ff

p

dim.

1.

2.

dim.

mf

pp

p

mf

diminuendo

ff

ritenuto

p

ppp

Brillante (♩ = 112)

XI

sf

Ped. ✻

accelerando

Ped. ✻

poco rit.

p

Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

C

sf *sf* *f*

Ped. ✻ Ped. ✻

mf

Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

pp

Ped. * Ped.

f

Ped. * Ped. *

8

ff

Ped. * Ped. * Ped. *

mf

Ped. * Ped. * Ped.

p

Ped. * Ped. *

pp

Ped. *

Più Lento

p

sempre legato

f *sf*

p

p molto legato

ri - te - nu - to

Tempo I

mf *sf* *sf*

p

f

ff

p

pp

FINALE

Prestissimo

XII

f

1.

2.

mf

più lento

mf

f

mf

8

loco

poco rit.

sfz

T. S. Pedal

poco

poco

The church bell strikes six, the sounds of the carnival are hushed.

dimi - nuen - do

> ma p

p

T. S. Ped.

T. S. Ped.

* T. S. Ped.

ritardando

ppp

pp

Ped.

THEME AND VARIATIONS

Edited by
Bern. Boekelman

FELIX MENDELSSOHN
Op. 82

Andante assai espressivo (♩ = 58)

p *p* *cresc.* *sf cresc.* *ten.* *f*

sf *dim.* *p* *p*

(♩ = 63)

I

p *cresc.*

p *cresc.*

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cresc. f p cresc.

sf f dim. p

cresc. p dim.

(♩ = 72) ten.

II p

legato sempre

dim.

cresc.

cresc.

f

piu f

mf

pp

Piu vivace. (♩ = 84)

III

mf *cresc.* *f* *stacc.* *sf* *sf* *mf*

cresc. *f* *sf* *p* *cresc.*

f *sf* *cresc.*

f *ff* *sf* *cresc.*

f *cresc.* *ff* *sf*

Piu moderato.(♩ = 44)

IV

pp espress.

Led. ✻ Led. ✻

simile

dimin.

pp

cresc.

f

dimin.

p

dimin.

cresc.

sf

dimin.

p

dimin. e rit.

Tempo I. *(poco animato.)* (♩ = 72)

V

pp cantabile.

p

cantabile.

cresc.

cresc.

f

sf

sf

p

sf

cresc.

p

cresc.

f

cresc.

ff

Ped. ✻ Ped. ✻

sf

ff

Ped.

più f

sf

sf

sf

sf

ff

sf

sf

Ped.

sf

cresc.

poco rit.

ff sf sf sf cresc.

Ped.

8

poco riten. p p cresc.

sf p sf cresc. pp

Ped.

dolce sempre pp

poco a poco cresc.

sempre con Pedale

più f

f

sf *dimin.*

senza Ped.

dimin. *calando*

pp ritard.

sf

pp *sempre ritard*

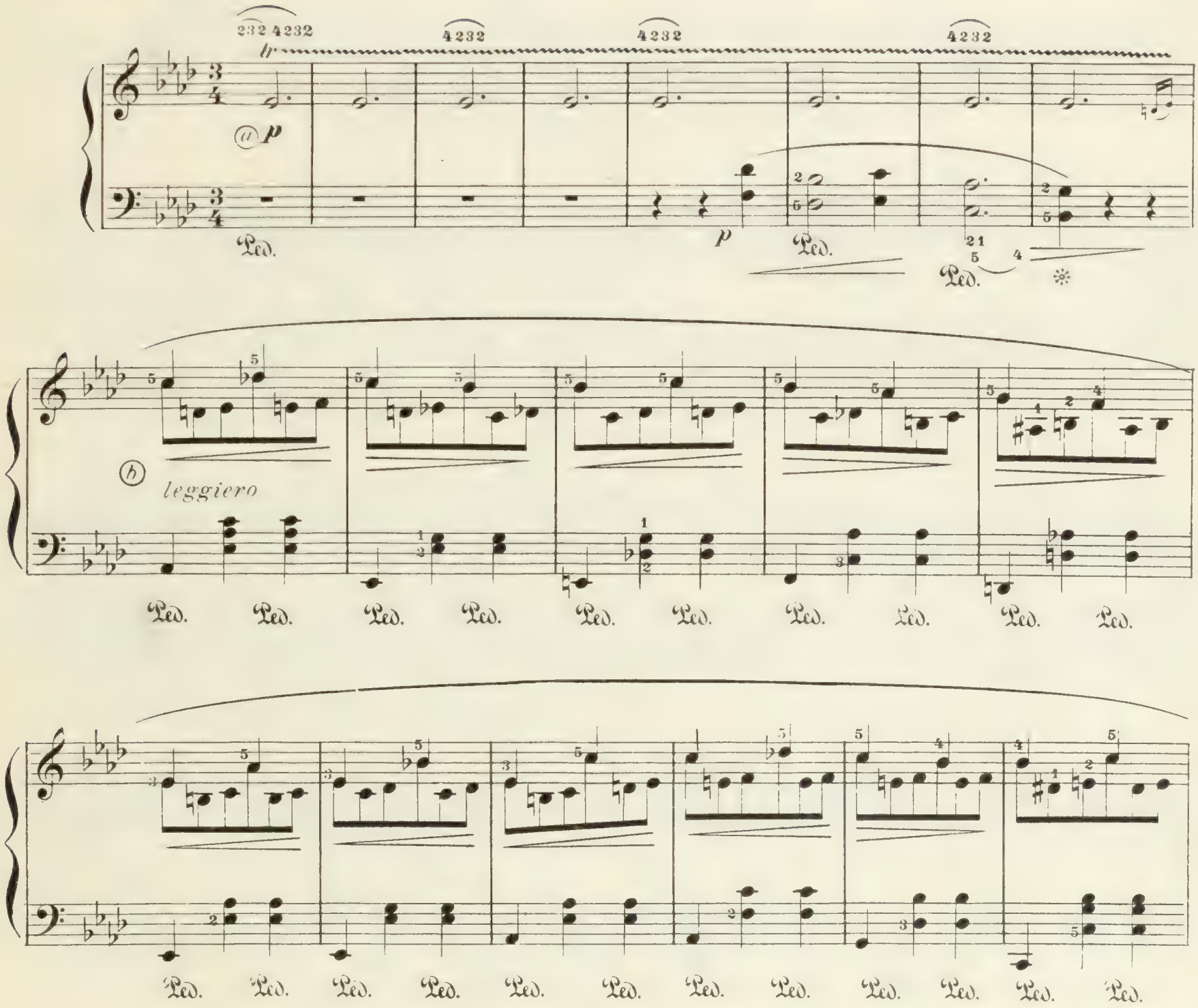
THE SALON OF MUSIC.

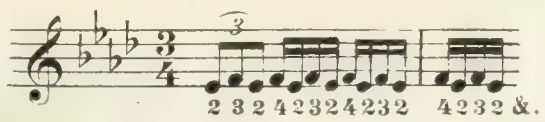
DRAWN BY A. B. WENZELL.

VALSE

A-FLAT MAJOR

Edited by
Bern. Boekelman

CHOPIN
Op. 42

ⓐ –Chopin could not have intended a monotonous droning effect in this introduction. With respect to its execution, the quickness of the trill and its shading by crescendo and diminuendo is left to the taste of the player. The notes may be divided thus:



ⓑ –The melody of the principal theme is to be played with a *cantabile tenuto tone*, sung as it were in a clear voice; the accompaniment-figure is to be played *leggiero*. After playing a melody-tone, the requisite relaxation of the muscles of the hand and arm should be carefully observed. The rhythm of the left hand part must be very even, in order that the essential waltz movement (3/4 time) may be constantly kept in view, in spite of the feeling of 2/4 time in the right hand part.

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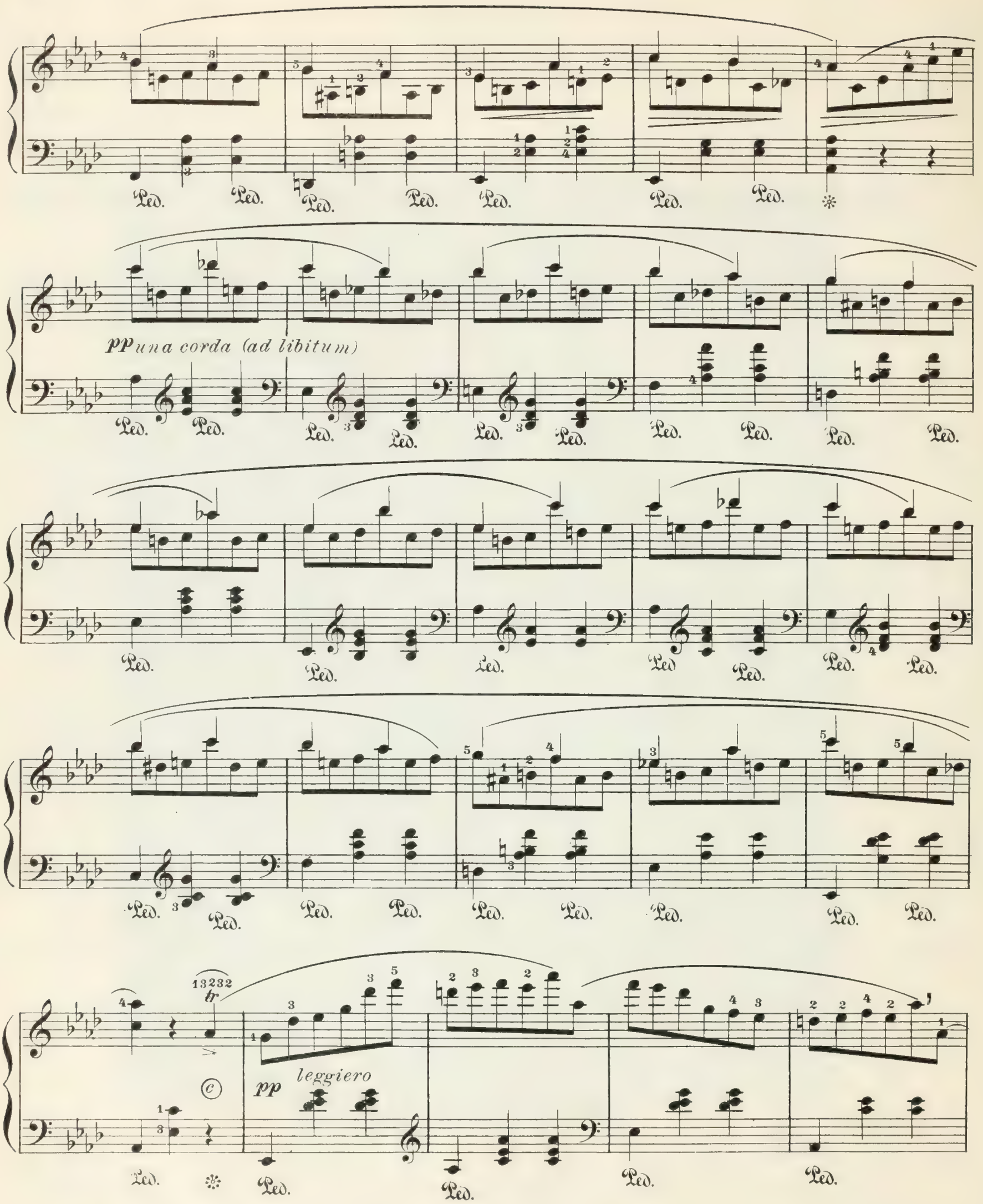
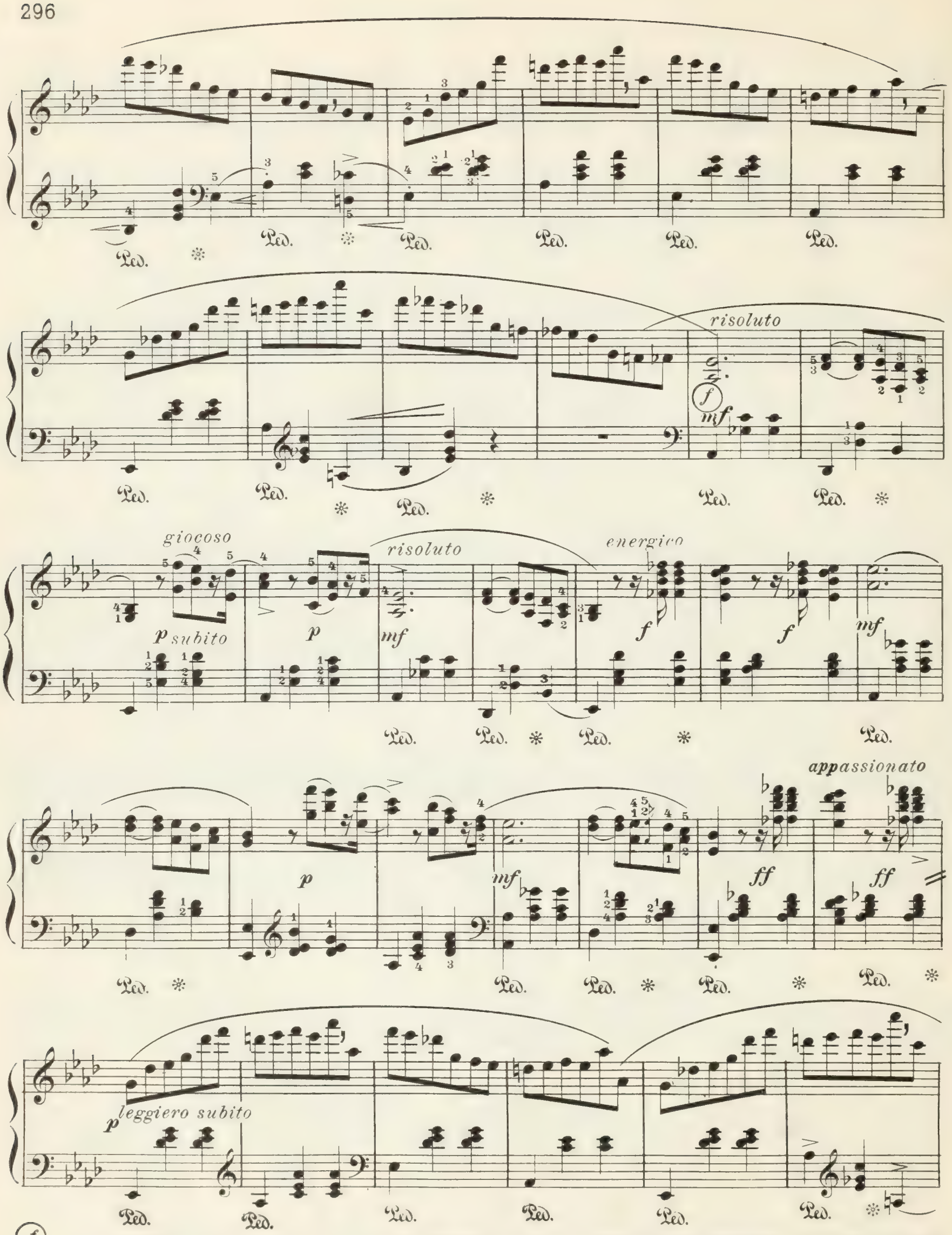
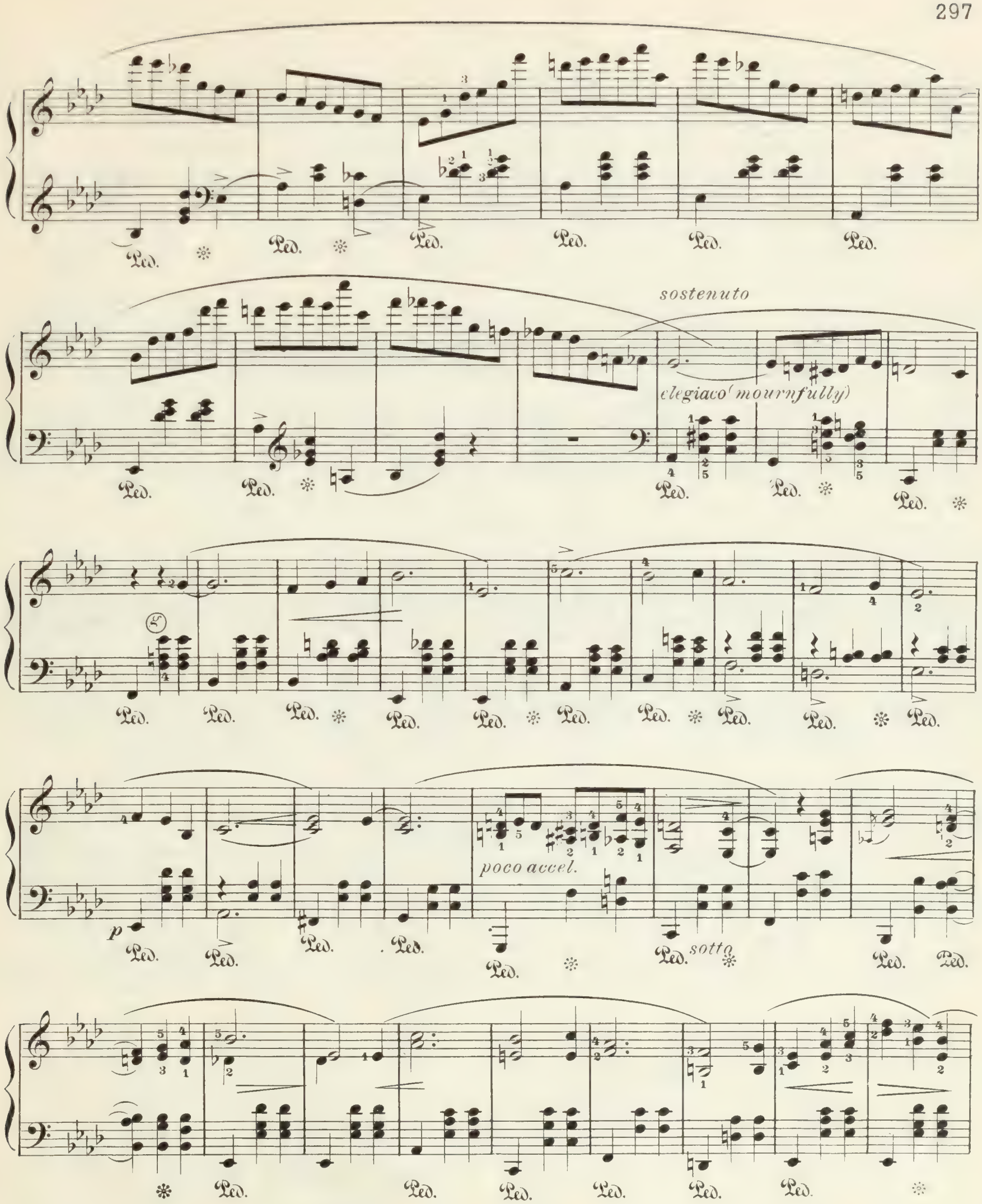


ⓒ –In practising short trills like this, players, when the fingers do not answer promptly, often make the mistake of studying the trill by itself without connecting it with the passage following, something even more important. The trill must be executed crisply and sharply.

ⓓ –This characteristic figure which, so to speak, haunts the whole piece like a beautiful apparition and constantly recurs as a surprise, will produce a charming effect, when executed according to the intention of the composer (indicated by *leggiero)* with a velvety touch and pianissimo throughout. Play the accompaniment in exact rhythm, and let the melody tones in the bass at ✻ (indicated by the tones marked thus>) be well pronounced.

ⓔ –The accompanying tones for the right hand are to be touched lightly.

(*f*) The sharp contrasts in this part of the piece recurring in groups of two measures require a contrast in their execution. We venture to suggest, by the dynamic indications, ***risoluto*** (resolutely) *giocoso* (playfully), *energico* (energetically), and (***passionata***), a possible interpretation.

(g) –In this measure the upper tones of the accompaniment are correctly given as E♭, instead of F, as often erroneously printed. It is probable that a *tie* connecting G with the same tone in the next measure has been omitted by mistake. The melody should have a plaintive character, with an increase of passion, when later a second voice is added,-which latter should sing no less than the upper voice.

cre -

Ped. Ped. Ped. Ped. ✻ Ped. Ped. Ped. ✻

scen -

do

leggiero

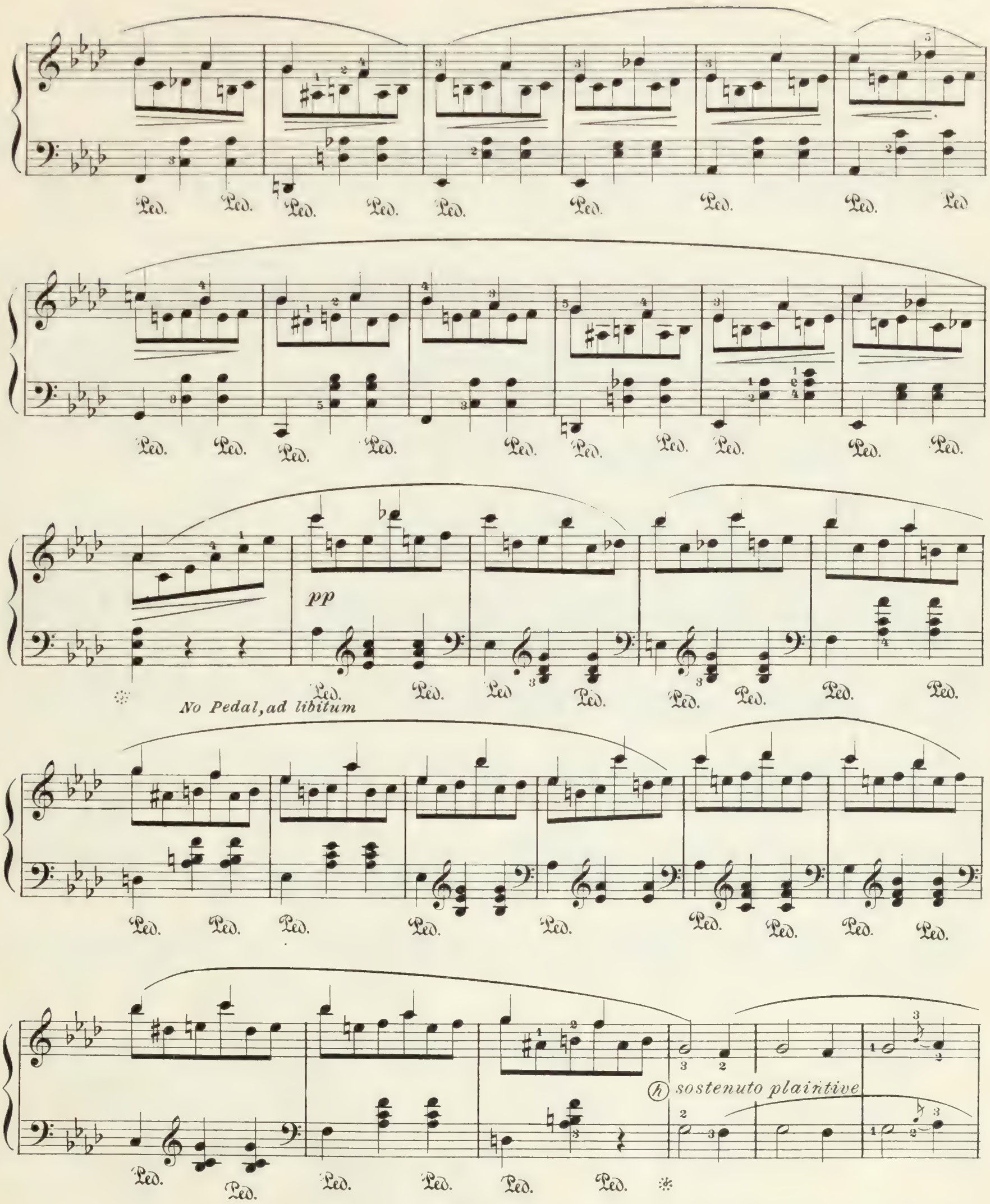
f *p* *subito*

Ped. Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped.

Ped. Ped. Ped. Ped. Ped. ✻ Ped. ✻

Ped. ✻ Ped. Ped. Ped. Ped. Ped. ✻

p

Ped. ✻ Ped. ✻ Ped. Ped. Ped. Ped. Ped. Ped.

(h) –It is not advisable here to diminish the tone quality, as otherwise the following three measures (the melody is somewhat altered rhythmically) would lose their peculiar character.

leggiero **p** *cre - - - - scen -*

Ped. Ped. Ped. Ped. Ped. Ped.

- - - - - *do* *ff* *impetuously*

Ped. Ped. Ped. ✻

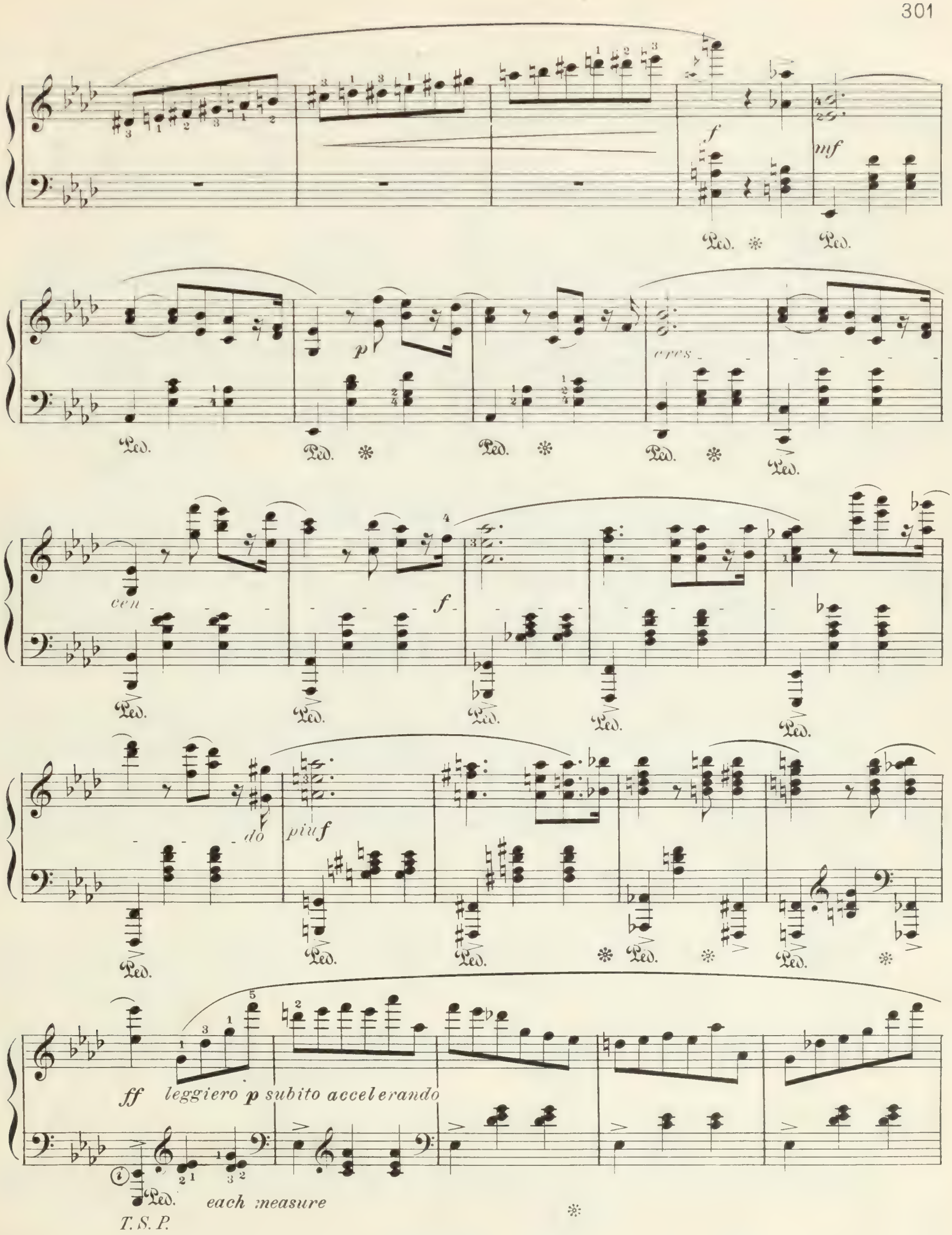
risoluto

Ped. Ped. ✻

giocoso *risoluto* *giocoso*

Ped. ✻ Ped.

f *leggiero* **mf**

Ped. ✻ Ped. ✻

(i) –The organpoint E♭ may be played so as to produce a droning effect, increasing to the climax of the passage-work indicated by a ✱ when the fundamental tone A♭ becomes the persistent sound.

f

Ped. Ped. Ped. Ped.

ff *più* *accelerando*

Ped. Ped. Ped.

accelerando

cres - - -

WITCHES' DANCE

HEXENTANZ

E. A. MAC DOWELL.
Op. 17, Nº 2.

Presto (♩. = 126)

pp leggiero

cresc.

staccato.

8

p

pp leggiero

8

cresc.

8

staccato

simili

8

f

sempre cresc.

8

f

ff

8

pp leggierissimo.

staccato

ten.

ten.

poco a poco

cresc.

ten.

cresc.

f

p dim.

pp

cresc.

sempre - - - - cresc.

leggieriss.

f

dim.

pp

R.H.

L.H.

ppp con 2 Ped.

il basso non legato e molto leggiero.

poco a

poco cresc.

p

quasi trillo

cresc.

senza 2 Ped.

martellato

f

a tempo.

poco rall.

ff e marcatiss.

8

8

ff

staccatiss

leggiero

8

2

2

2

f

ff

martellato

pp dolce

leggiero e non legato

sempre

poco a poco

rall.

dolciss molto

rall.

a tempo

legg.

p

f

p

f

f

pp leggiero

staccato

p

pp leggiero

8

8

pp leggieriss.

ten.

staccato.

ten.

ten.

ten.

p

poco cresc.

8

sempre *cresc.*

8

f

8

poco rall.

8

dolciss.

8

8

poco a poco *dim.*

8

pp

R.H.

L.H.

Apiacere (Andante.)

ppp

quasi recitativo

8

Prestissimo. (152 = ♩.)

8

pp leggiero

quasi trillo

simili

ppp

8

VALSE
E-FLAT MAJOR

Edited by
August Fraemcke

ANTON ARENSKY
Op. 36, No 7.

Allegro non troppo

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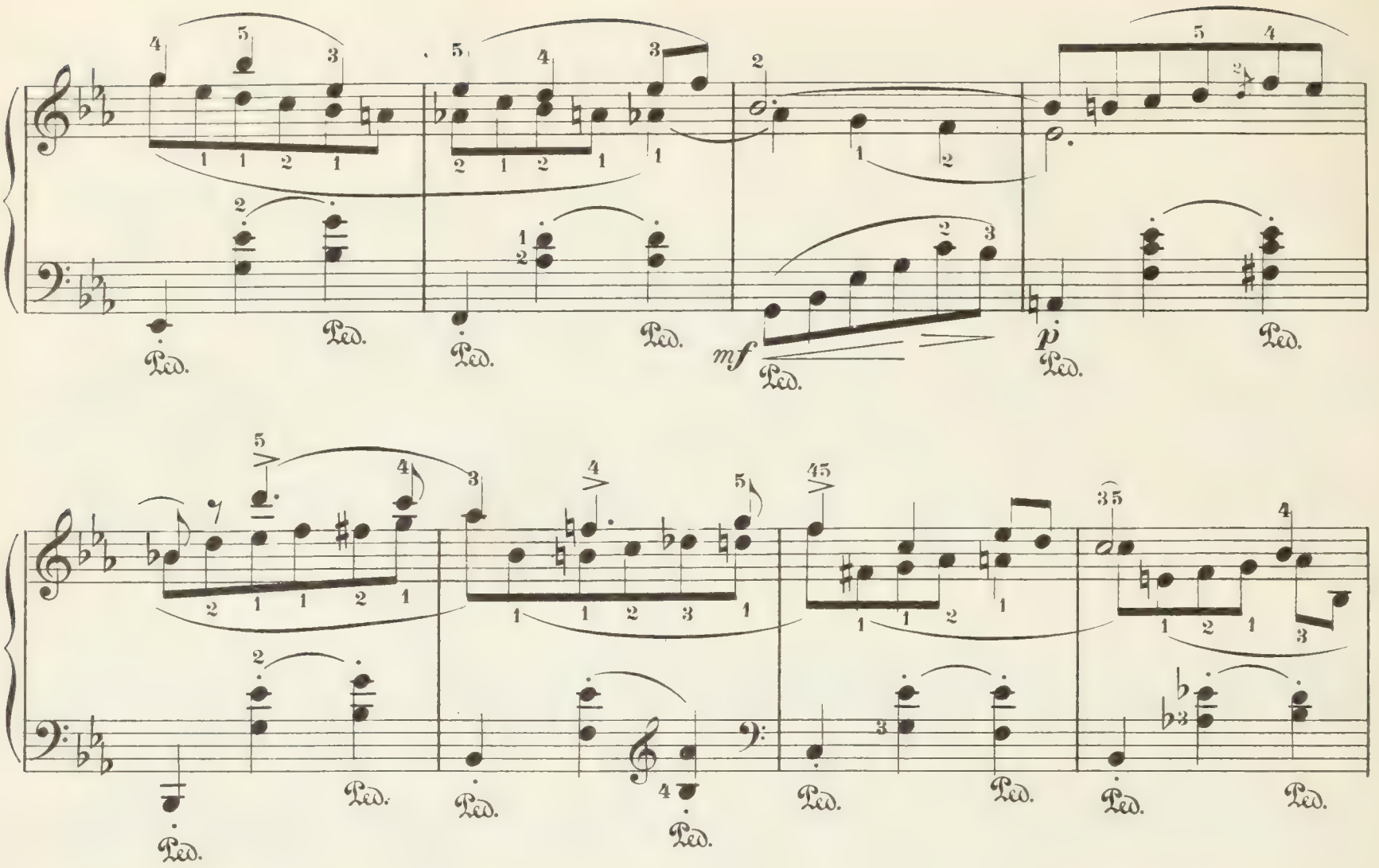
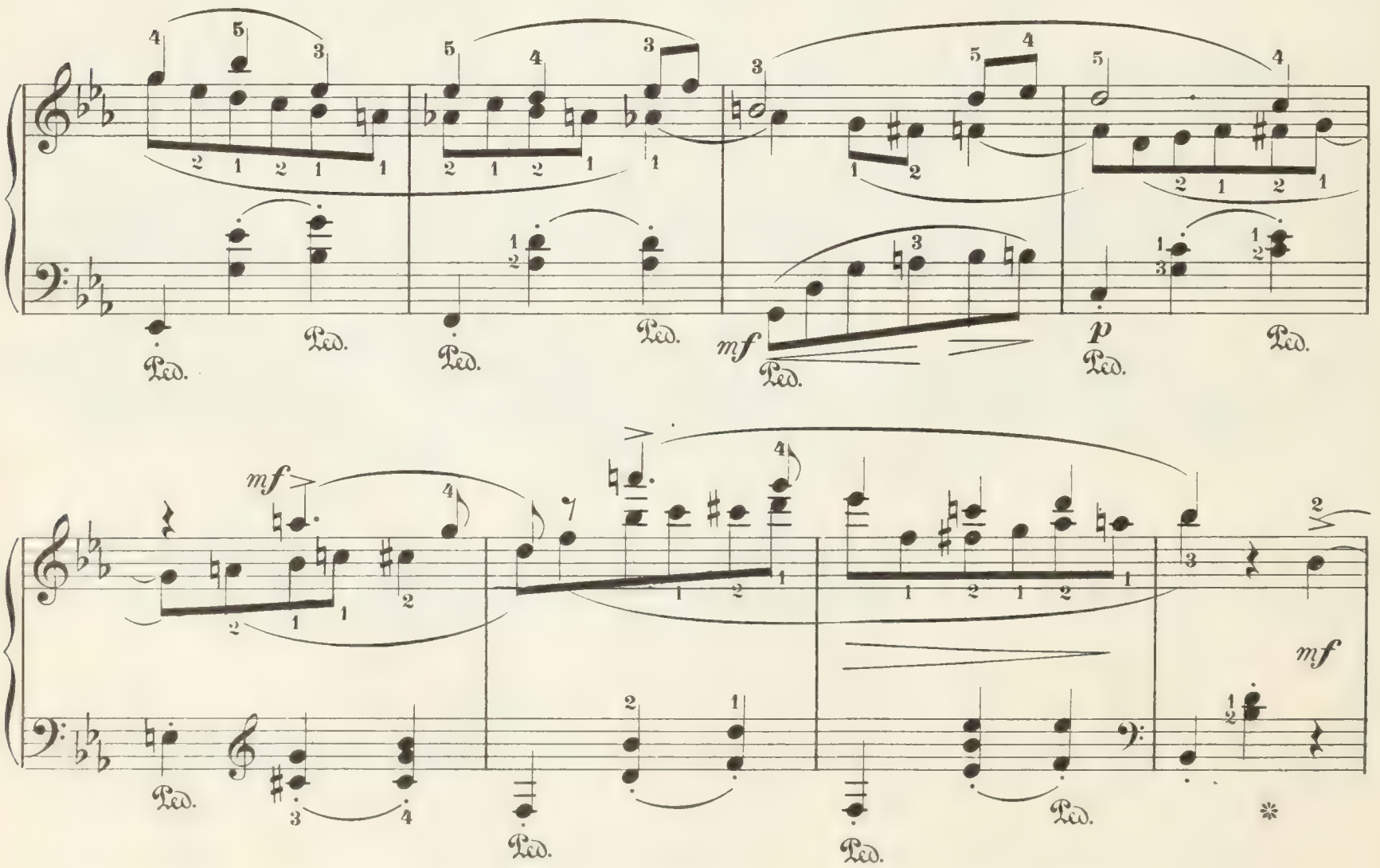

Ped.
mf
p

Ped.
mf
p

rit.

a tempo

mf

p

ff

ff

Ped.

Ped.

Ped.

p

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

rit.

Ped.

a tempo

mf

p

mf

dim.

p

dim.

pp

ritard.

ppp

Tempo I

ppp

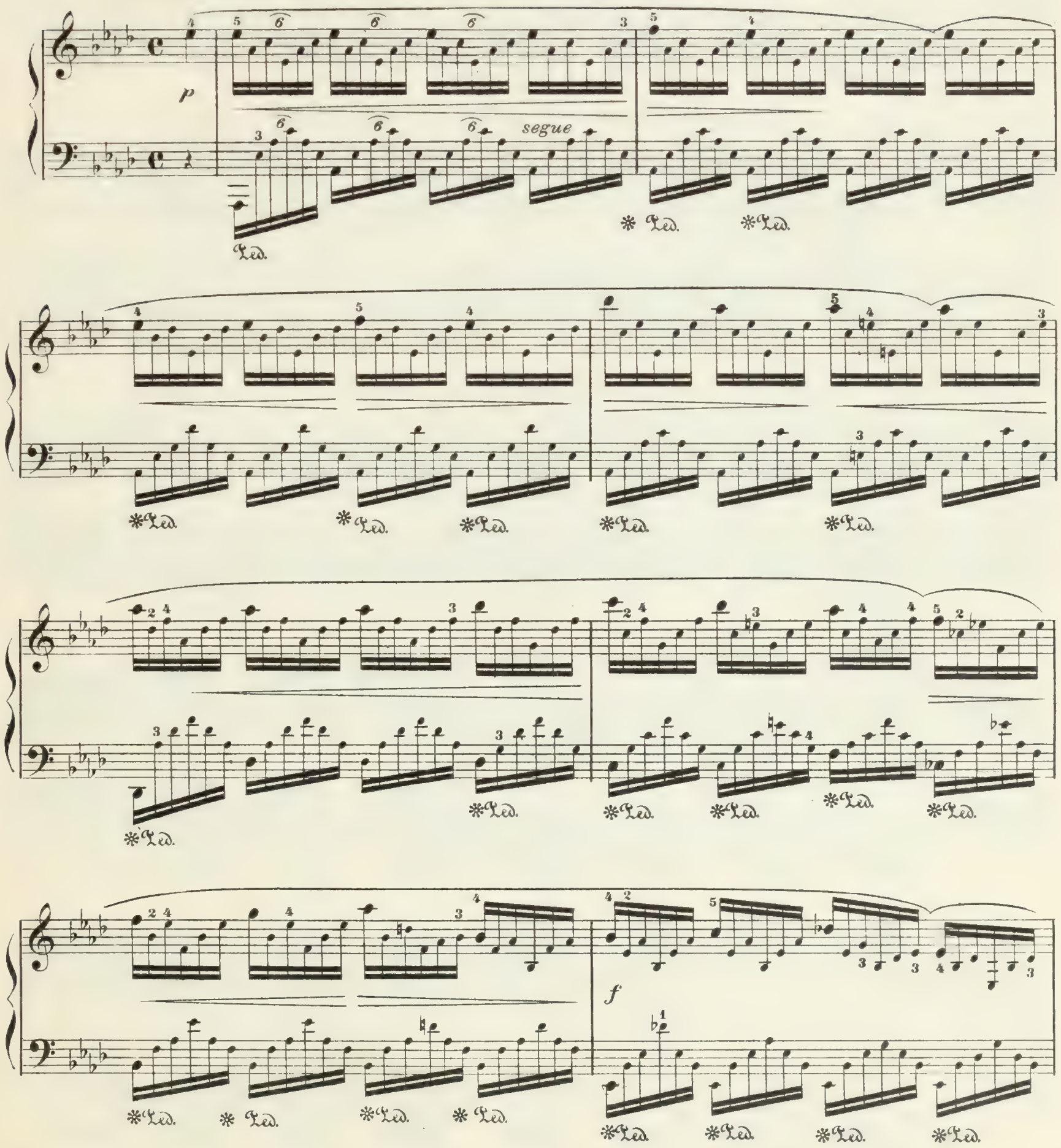
accel.

pppp

ÉTUDE

From the CENTURY LIBRARY *of* MUSIC
Edited by Ignace J. Paderewski

CHOPIN
Op. 25, No 1

Allegro sostenuto (♩ = 104)

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p

Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

segue

segue

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

segue

riten.

a tempo

cresc.

f

cre

appassionato

scen

do

fz p

pp

dim.

smorz.

pp leggieriss.

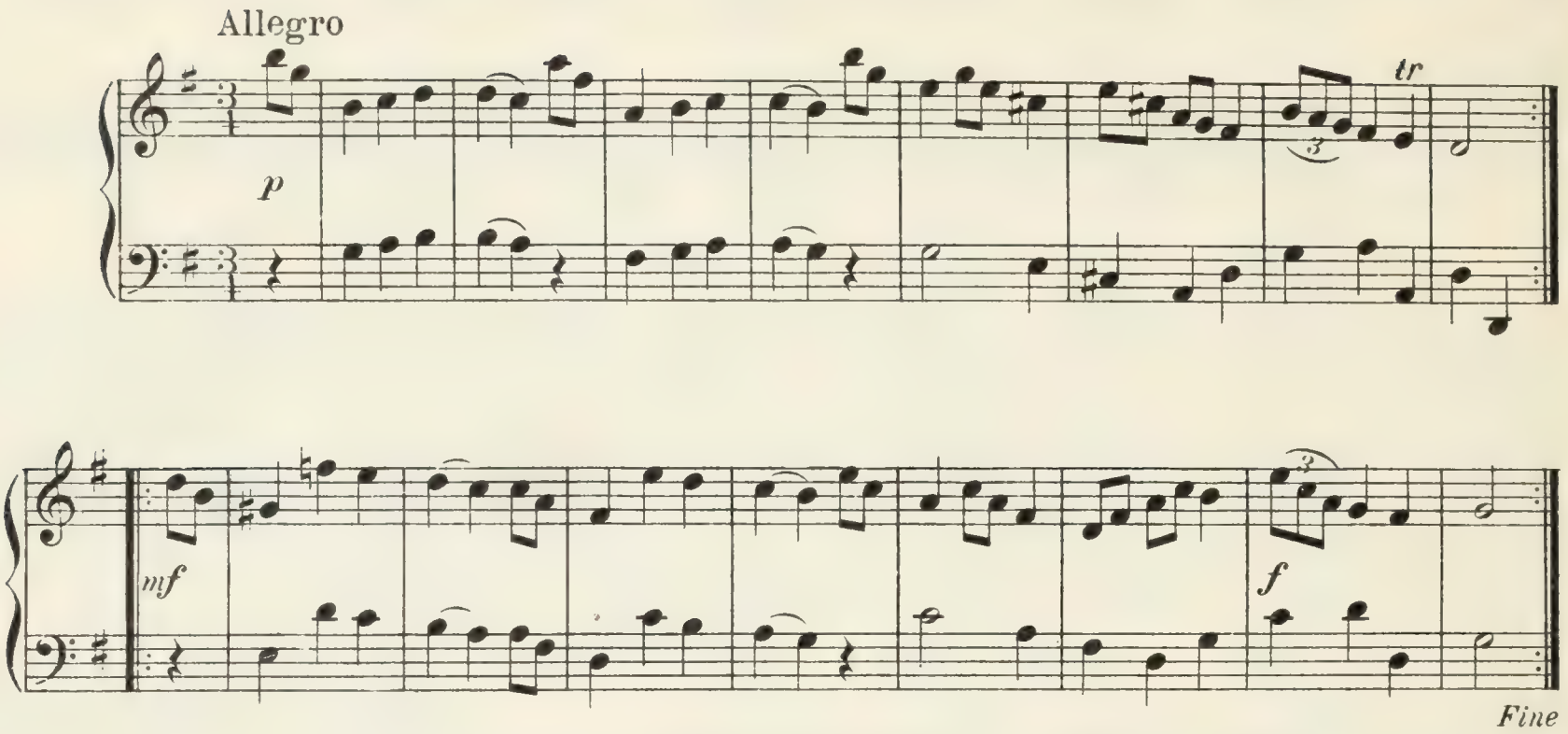
ppp

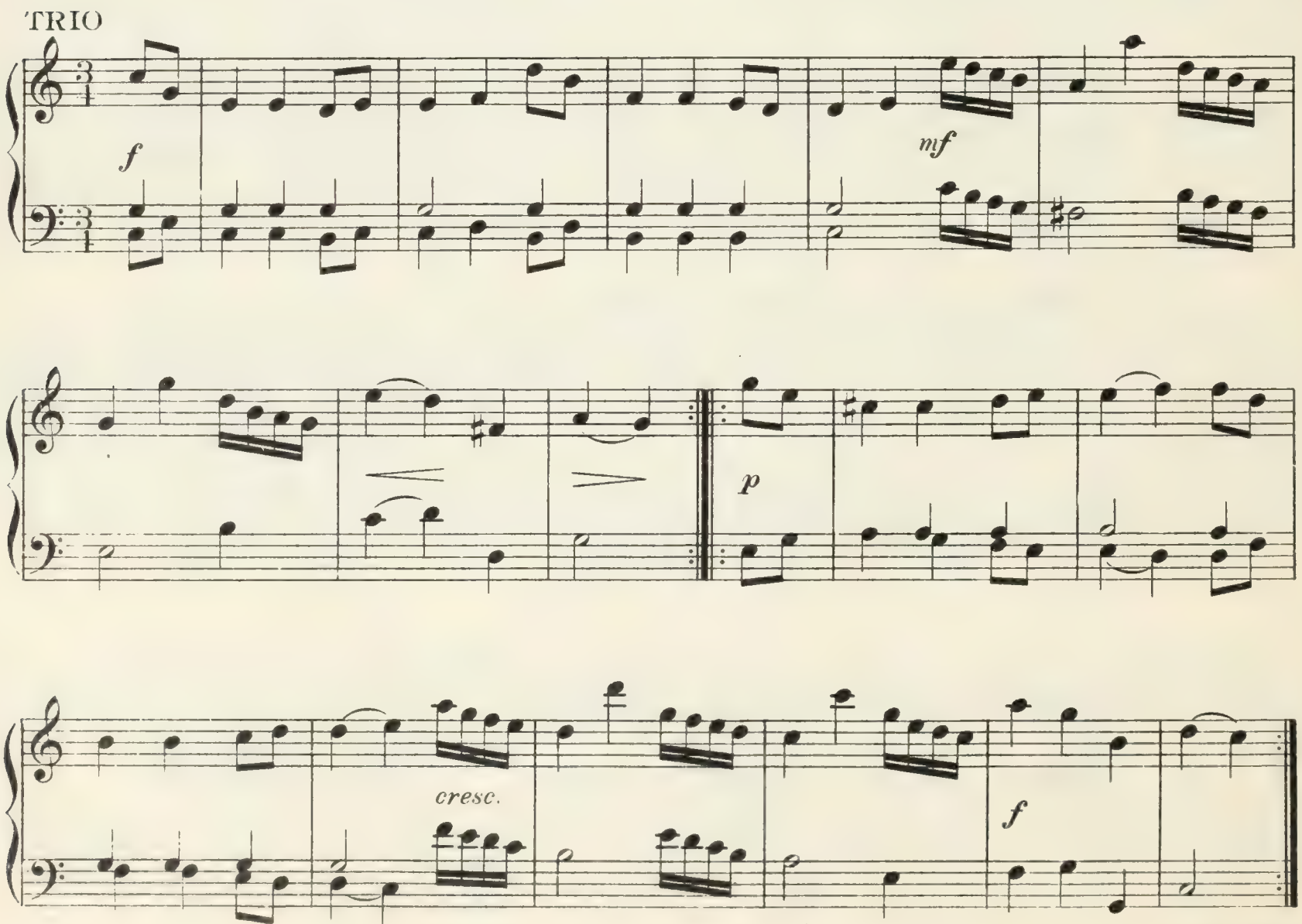
MENUET AND TRIO

(Composed at 5 years of age)

W. A. MOZART

Allegro

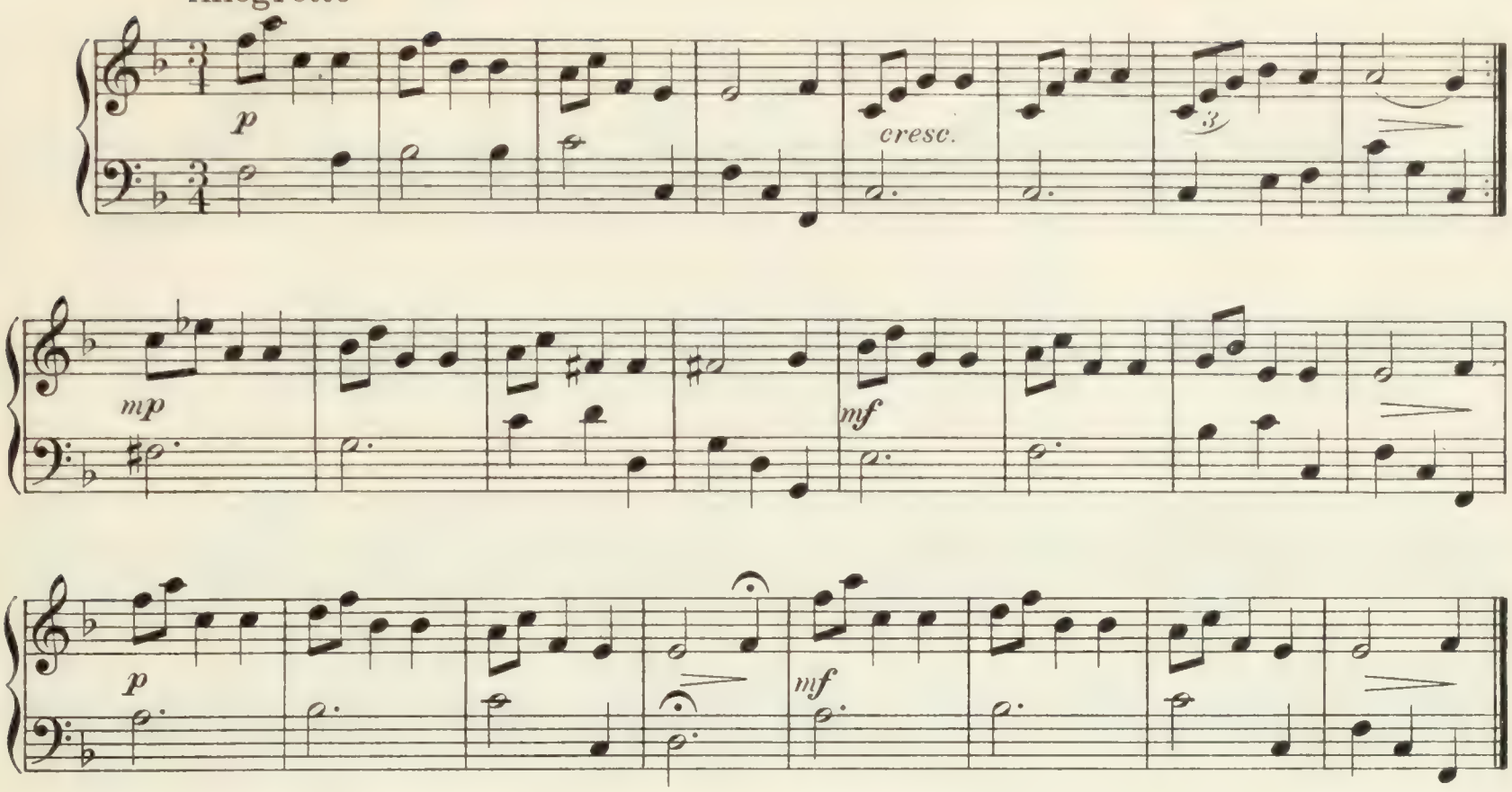


TRIO

MINUETS

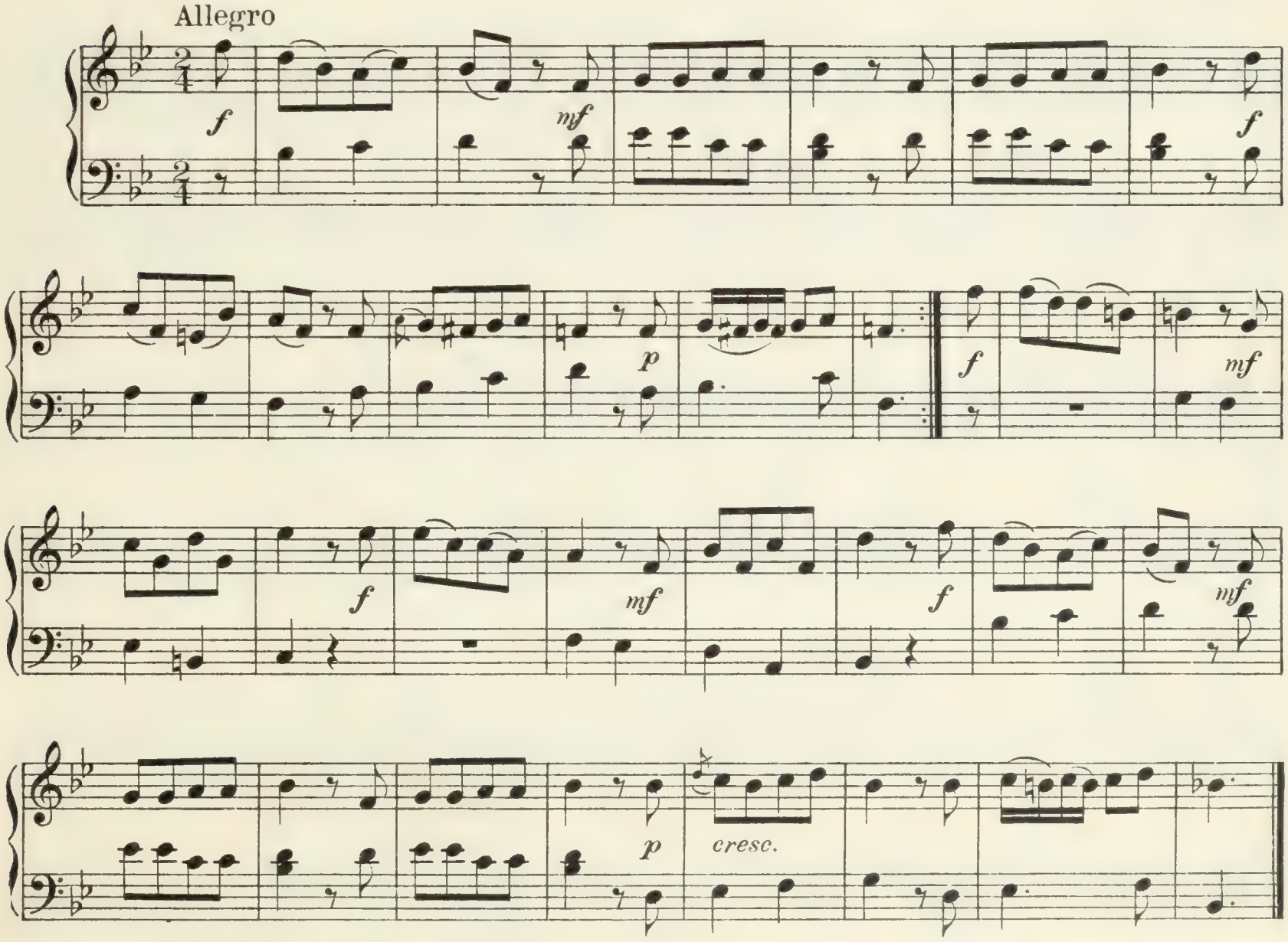
(Composed by Mozart when 6 years old)

W. A. MOZART

Allegretto



W. A. MOZART

Allegro

IMPROMPTU

(Written at the age of 7 years)

JEANNE BLANCARD

Scherzando

mf *rit.* *a tempo* *p*

poco ritenuto *a tempo* *ff*

rit. *a tempo*

molto ritenuto *pp*

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POLONAISE

A-FLAT MAJOR

(Composed at the age of 9 years)

FREDERIC CHOPIN

Allegro

f

tr *tr* *tr*

Fine

mf

p

cresc.

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f

ritard.

D.C. al 𝄐 *poi Trio*

TRIO

mp

espress.

mp

f

tr

mf

ritard.

mp *a tempo*

espress.

mf

f

tr

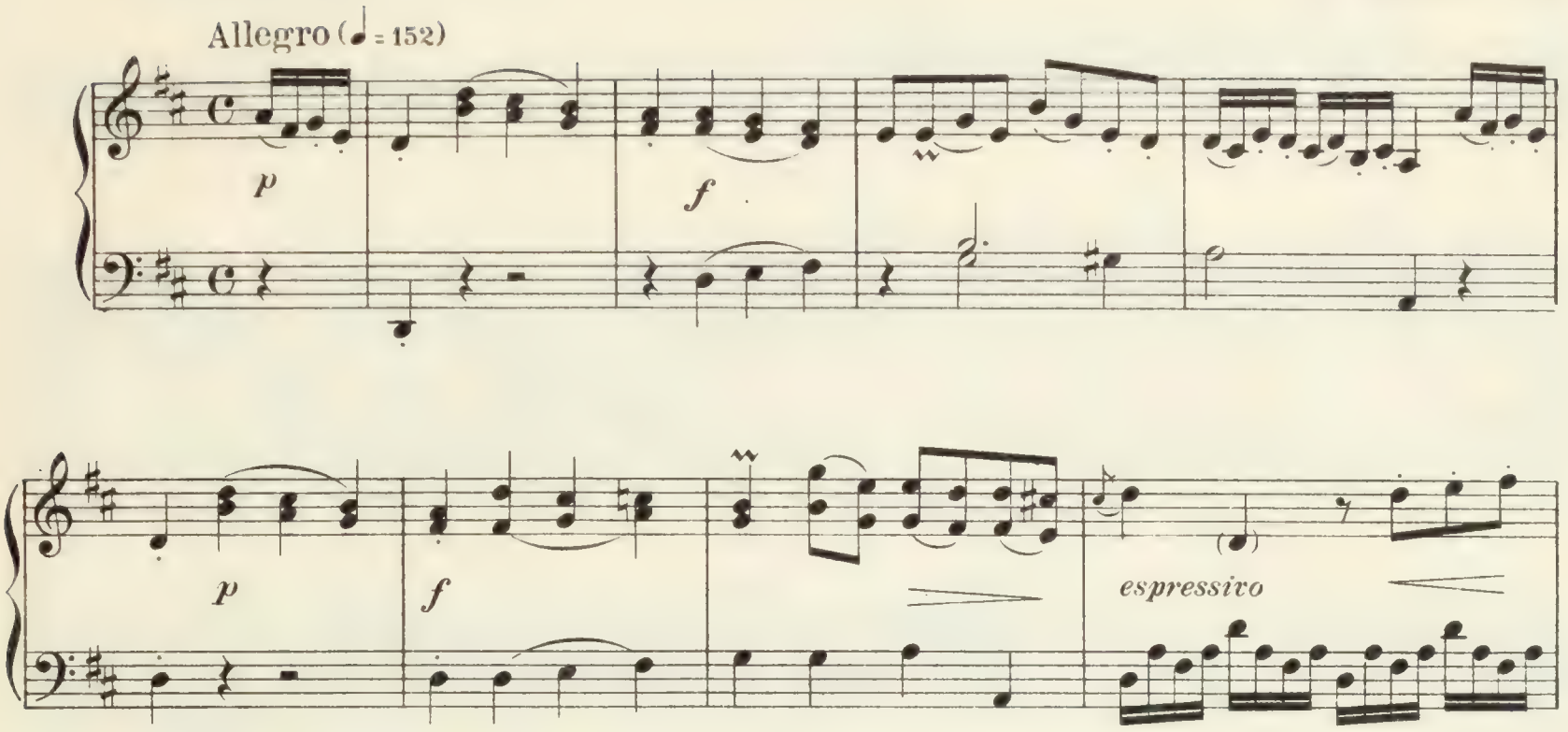
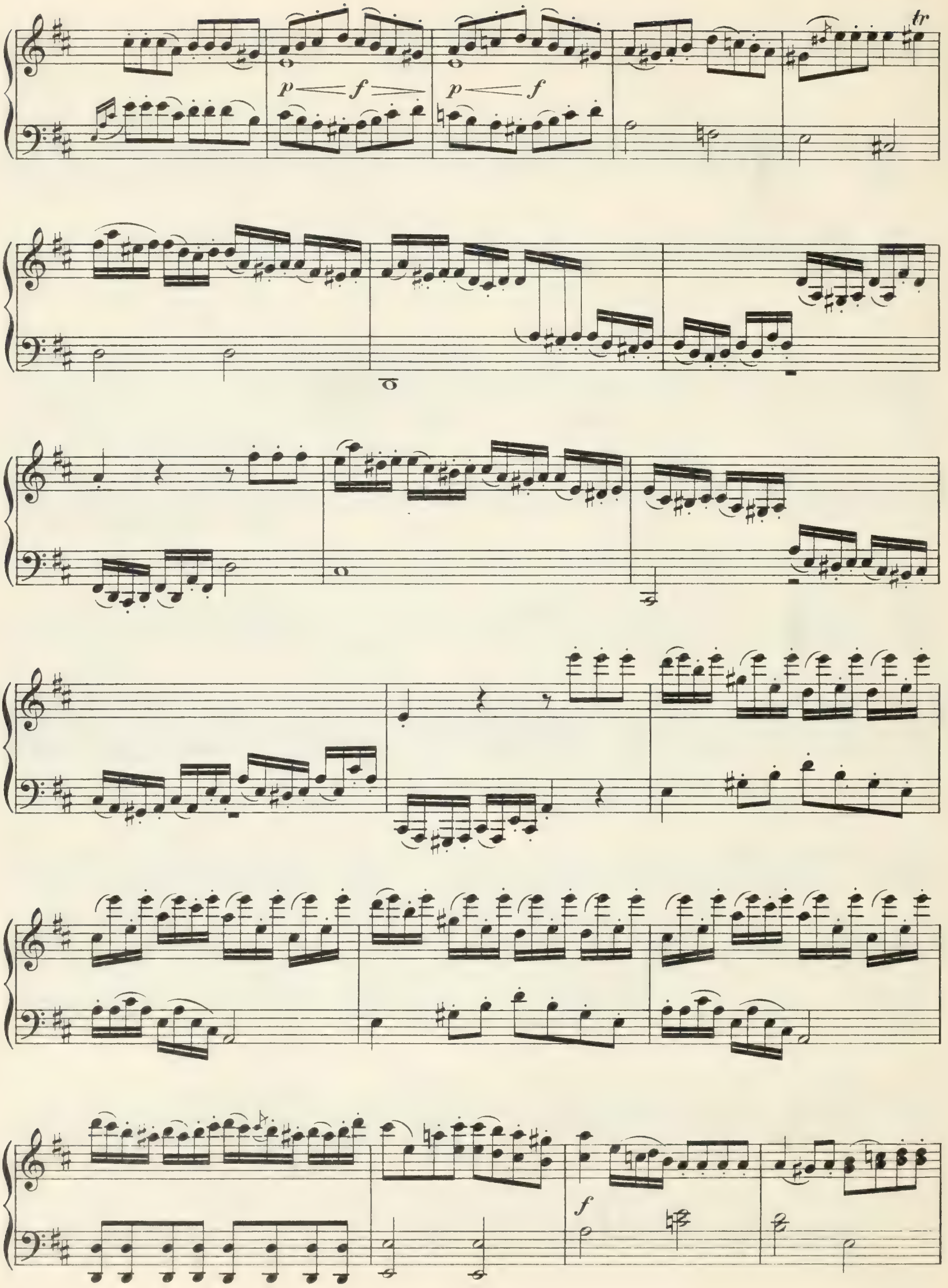
D.C. al Fine

SONATA

(Composed at the age of 9 years)

L. VAN BEETHOVEN

Allegro (♩ = 152)



tr
p f
p f
f

tr

p

ff

pp

pp

ff

p

f

p

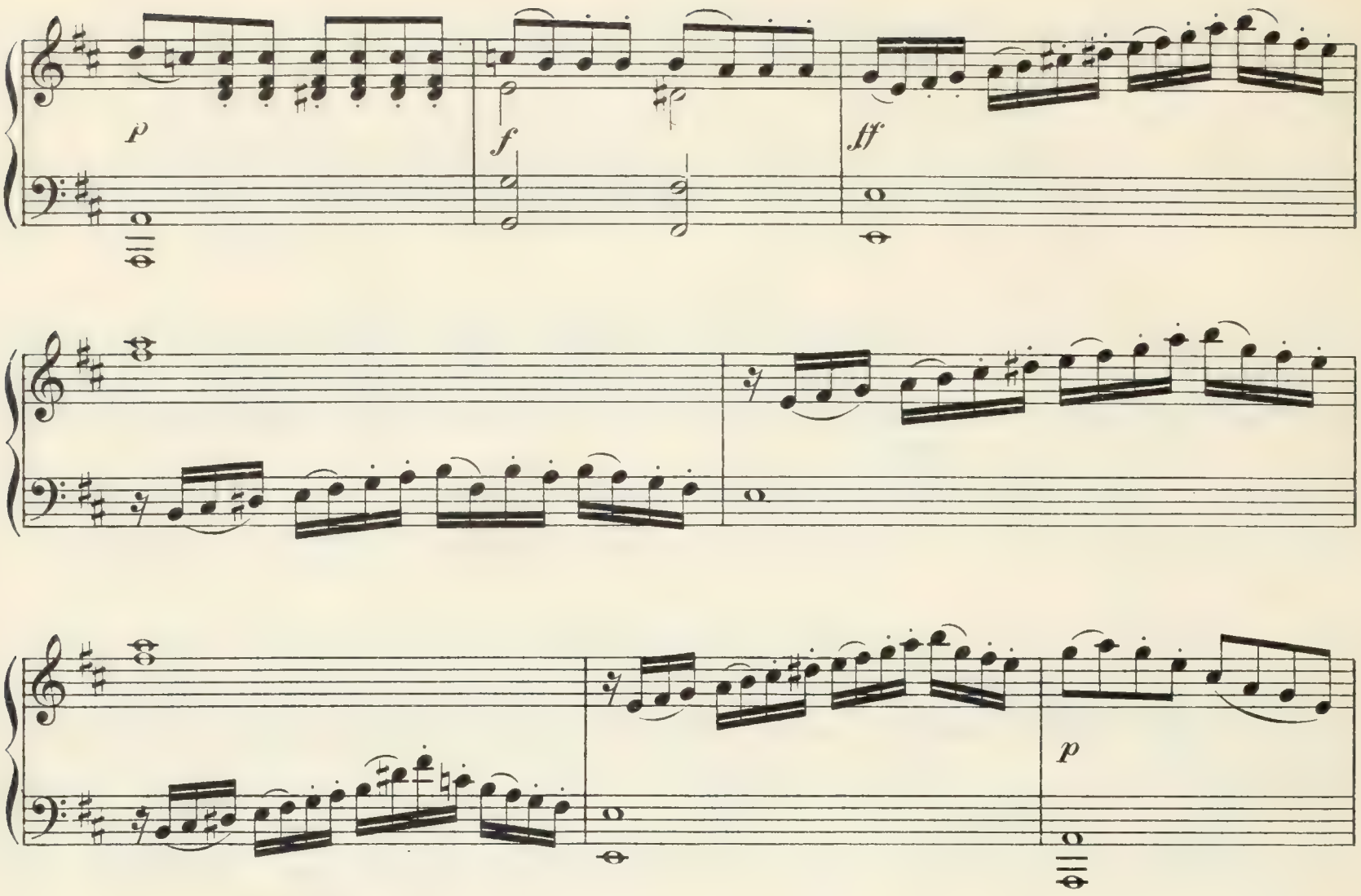
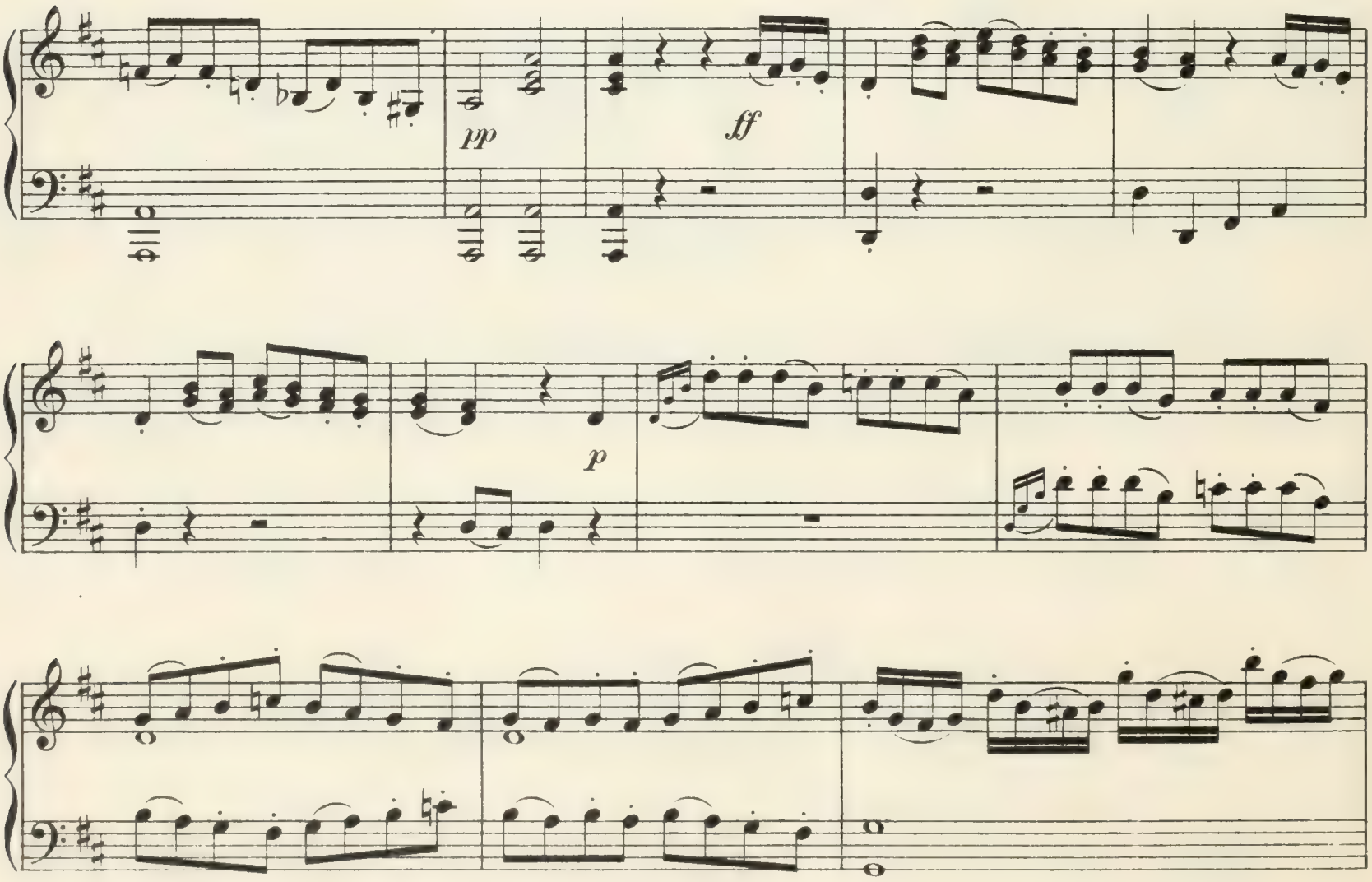
f

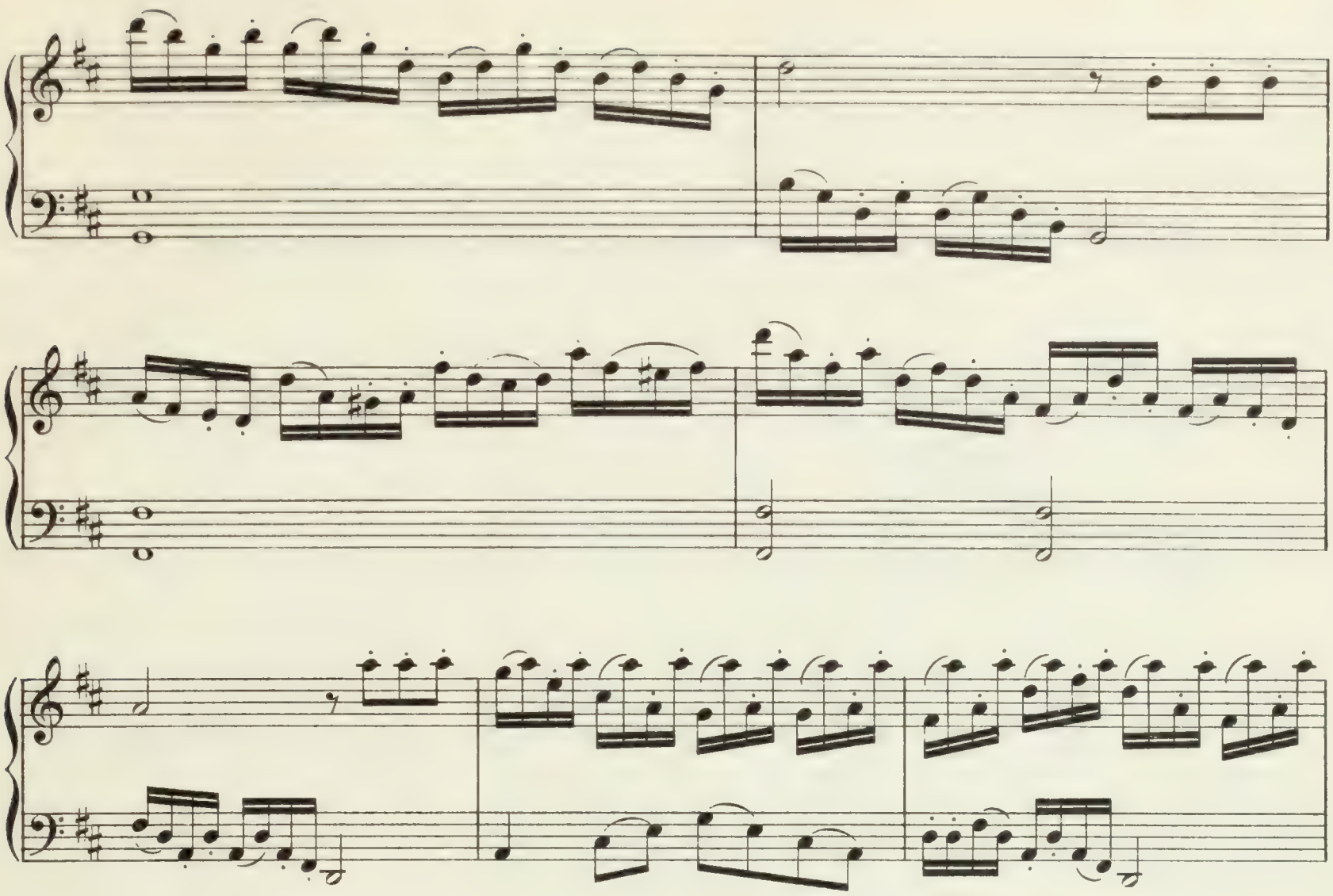
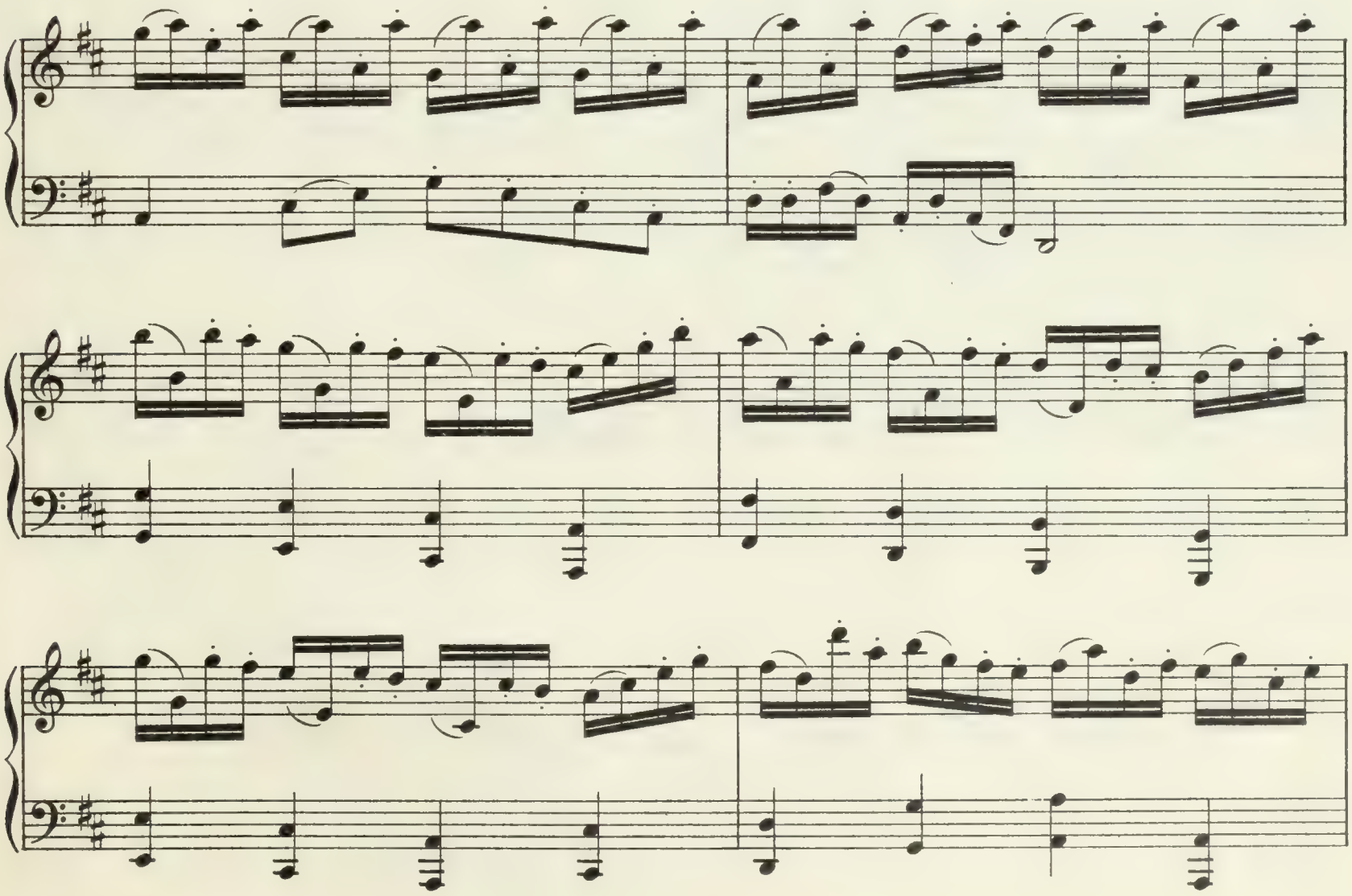
p

f

p

f

f

p
f
ff
p

pp
ff
p



espressivo

f

p

f

p

tr

f

p

f

pp

cresc.

ff

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